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### Color Comes Back, by Anna Wintour

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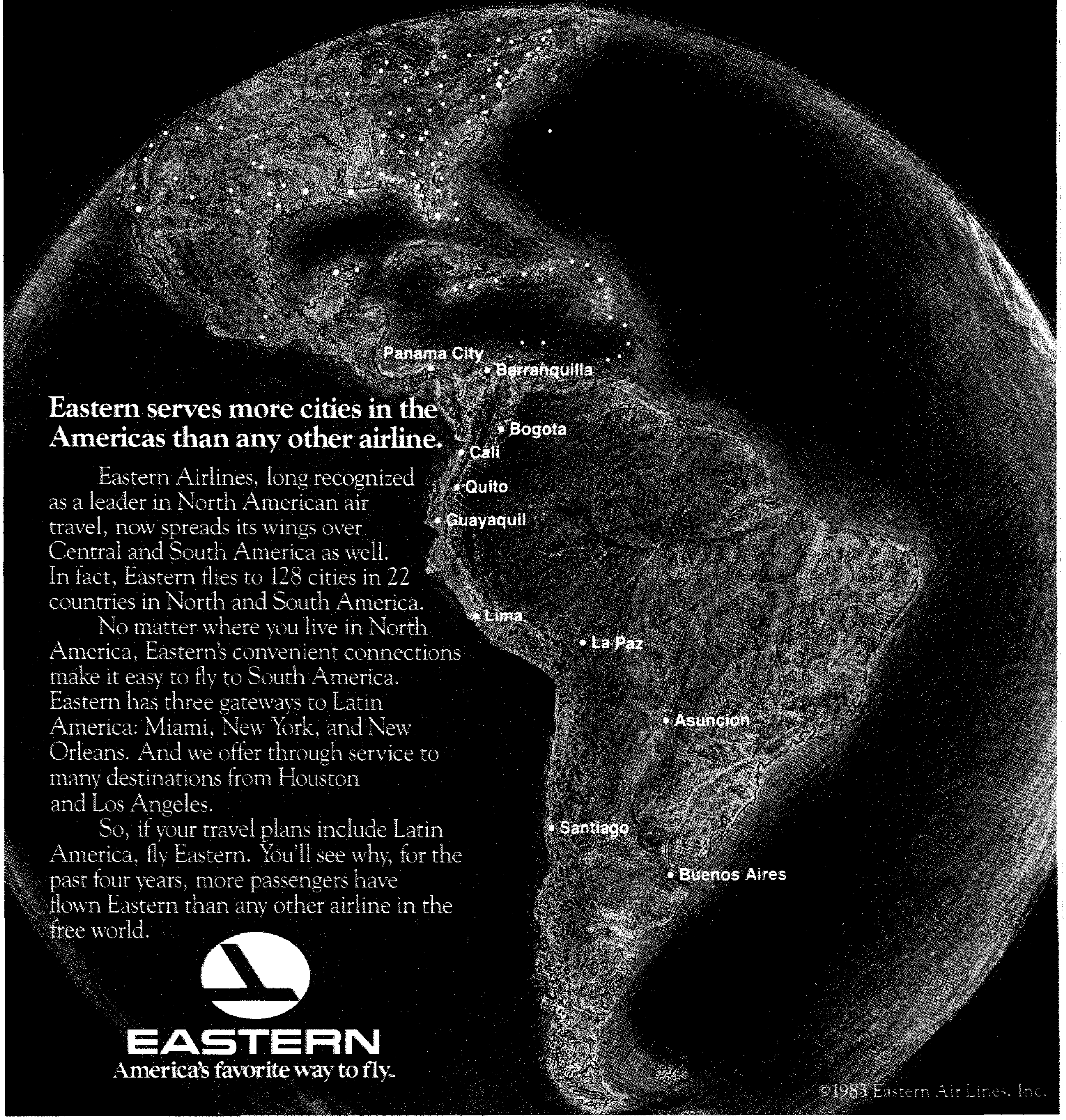
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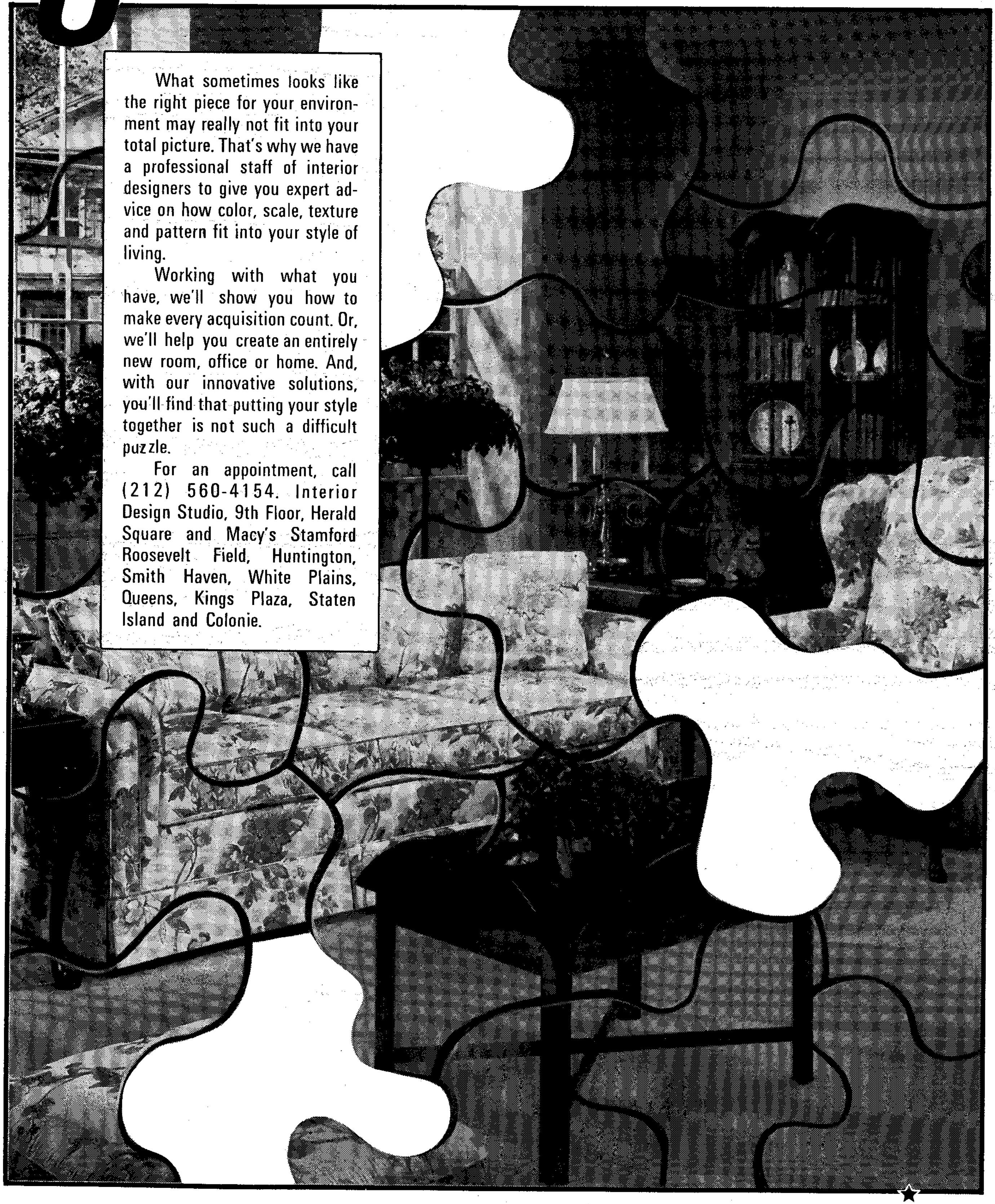

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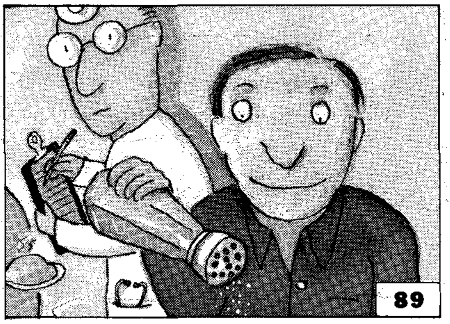
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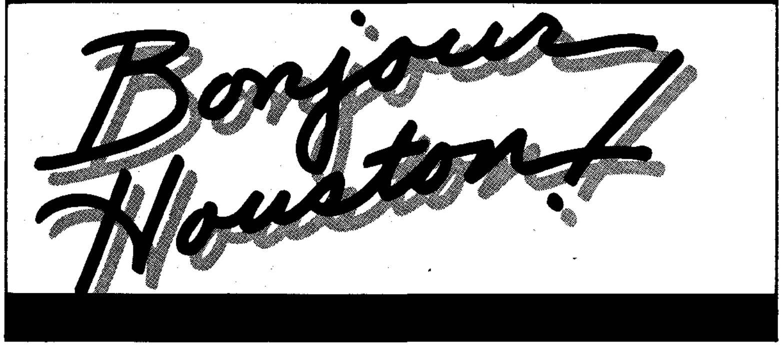
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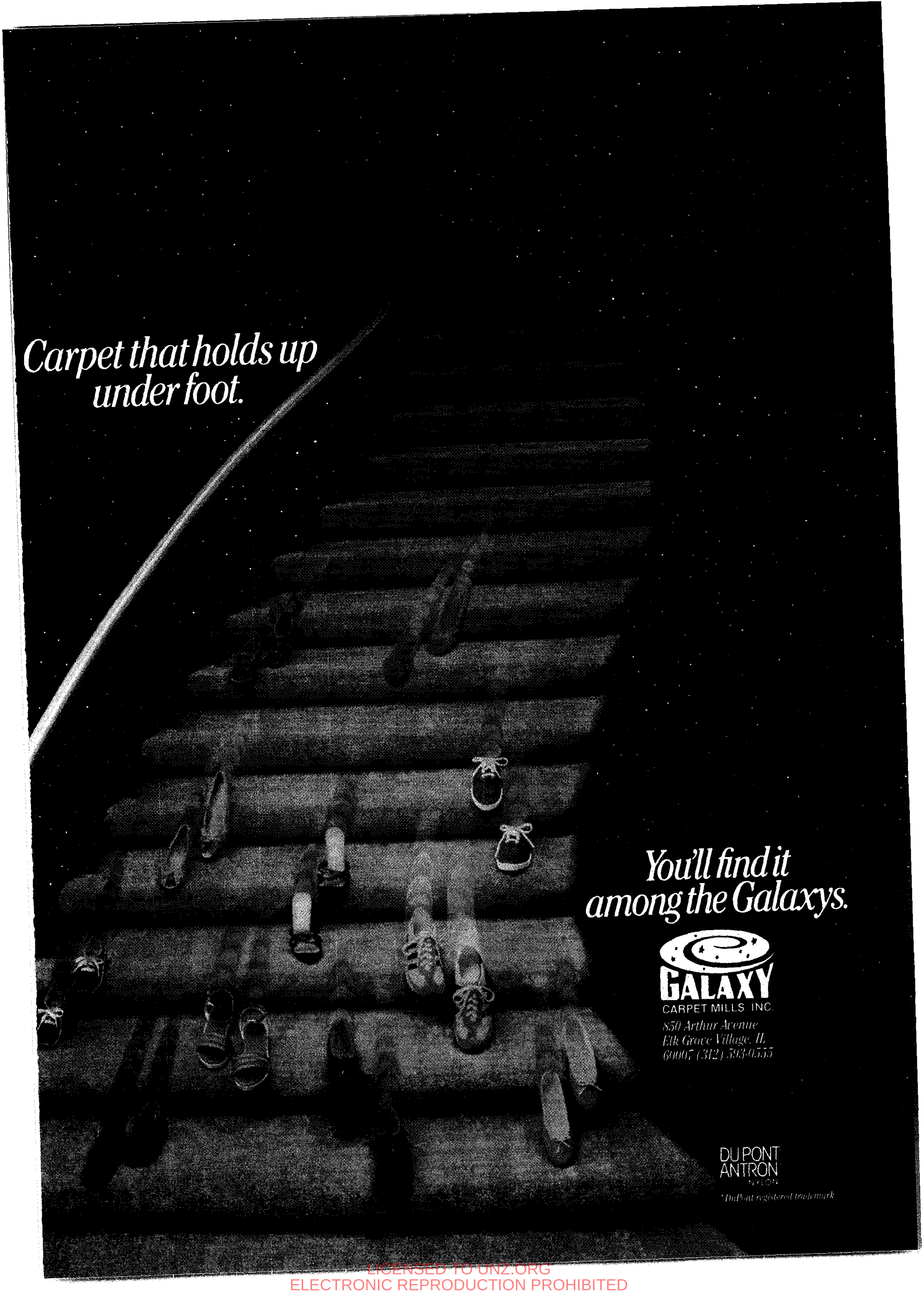
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# LETTERS

### Infertility

IT IS A SAD THING TO BE UNABLE TO conceive and bear one's own child ["Infertility: Fighting Back," by Marcia Stamell, March 21]. I find it sadder still that couples such as the "Albins" can be so angry. They are angry because "no one understands what a tragedy this is." They are angry at their bodies and the treatments they must endure. Angry, indeed! "Susan" talks about children as though she didn't have *any*. Imagine the effect this is having on her son. (Children sense these things even without being told.) It is difficult to have sympathy for a couple so self-centered and angry with life that they would risk emotional damage to the child they *do* have in their quest to satisfy their egotistical "biological" need.

*Katherine A. Batruch*
Elbridge, N.Y.

"SUSAN ALBIN" 'S LIKENING OF INFERtility to the death of a child due to illness is astounding and incredibly self-centered. To lose a child you have known and loved—to see its life cut short, to see it suffer—can in no way be compared to not conceiving. Equally unsettling was "David Albin" 's analogy likening his infertility to being notified of a terminal illness. His life isn't over. His possibilities for parenting aren't over.

It is sad that the three couples interviewed cannot experience the joy of pregnancy and birth, and recognition should be given to that. But one wonders as one goes through the article if these people are interested only in cloning themselves, rather than in parenting. While they have been pumping their bodies with drugs (and doing who knows what to their future child should they eventually conceive), they could have adopted a baby and be holding it in their arms. Sad.

*Pat Gallant Weich*
Manhattan

YOUR ARTICLE ON INFERTILITY IS TO BE highly commended, as it so succinctly encapsules the utter frustration and anguish involved in infertility. "It's all a question of increments that never end." This quote was the key.

*Mrs. John A. Goodrich*
Manhattan

MARCIA STAMELL'S ARTICLE WAS MOST enlightening. However, she overlooked a method of increasing male fertility that is painless, free of side effects, inexpensive, and at least as effective as surgery.

Working on the theory that higher scrotal temperatures lead to inferior sperm production, Dr. Adrian W. Zorgniotti (professor of clinical urology at the N.Y.U. School of Medicine), Dr. Attila Toth (director of the McLeod Laboratory for Infertility at New York Hospital–Cornell Medical Center), and Andrew Sealfon (engineer and inventor) have designed and patented a Testicular Hypothermia Device. This device, which is worn like a jockstrap all day, lowers by one to three degrees centigrade the temperature of the testes, leading to increased sperm counts, better motility, and improved morphology. Semen capable of inducing pregnancy is generally produced within 8 to 25 weeks.

The device is now being clinically tested, and Dr. Zorgniotti et al. are hoping that it will soon be approved by the F.D.A. Preliminary test results show the device to be just as effective as the costly and often painful surgery Stamell described.

*James L. Schmidt*
Brooklyn

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

### The Face Is Familiar

THAT PHOTO DISPLAY OF WILDLY DIverse ethnic types you allege to be the real authors of Jerzy Kosinski's books ["Revealed: The Real Authors of Jerzy Kosinski's Books," February 28] is an obvious plant by your circulation manager to hype the magazine's demographic appeal.

*David A. Englander*
Edgewater, N.J.

FIRST THERE WAS THE CLASSIC PSYchoanalytic *Three Faces of Eve.* Now there's the media hype of the *Nine Faces of Jerzy.* Are pictorial mysteries a new feature of *New York*?

*Baynard Hare*
Manhattan

### Poet's Corner

NOW THAT KENNETH TYNAN IS DEAD, John Simon must surely be the best theater critic writing in English, or, for that matter, in any language. Although Simon furiously attacked Tennessee Williams's bad plays, one sees after reading his estimate of Williams's work ["Theater: Poet of the Theater," March 14] that the critic did so more in sorrow than in anger. It's now clear that Simon never ceased to hope that the dramatist would once again equal or surpass his early and best plays. In my opinion, Simon's piece is an example of a living artist's paying tribute to a dead one.

*Everett Jones*
Manassas, Va.

JOHN SIMON'S GENTLE, COGENT, AND perceptive essay on the occasion of Tennessee Williams's death is a service to the man and to American theater. It served to remind us of Williams's searing probe of truth and illusion. It also brought home the realization that we no longer have a great playwright among us. But Simon's coda is uplifting: "The immortal part of [Williams's] work" will endure and prosper.

*Ralph Drake*
Lakewood, Ohio

"POET OF THE THEATER" IS A SMALL work of art. John Simon is truly qualified to put the wonderful plays of Tennessee Williams into perspective.

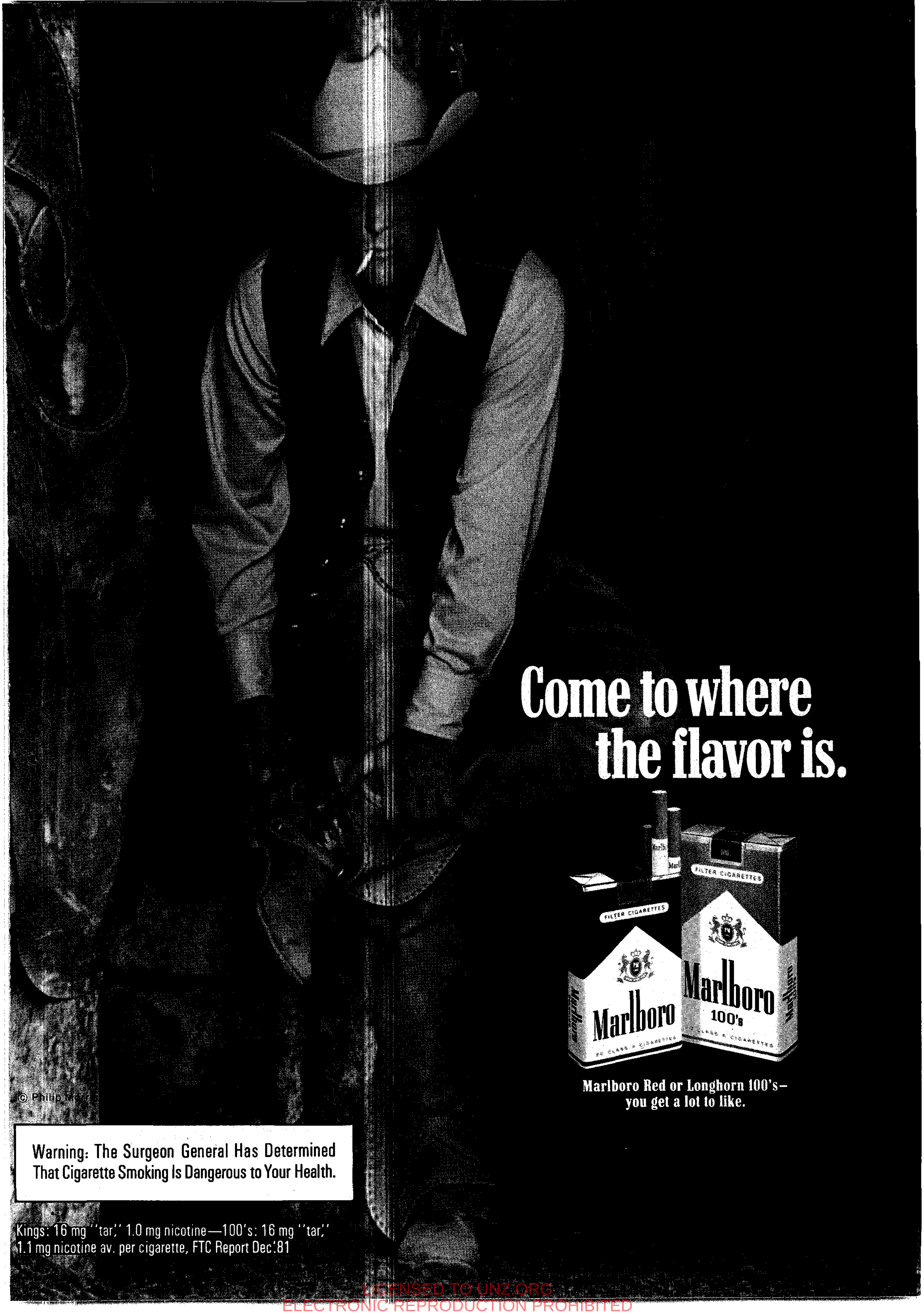
*Lee Heuer*
Miami Beach, Fla.

### Dinner for Eight

THERE WAS EVIDENTLY A TYPOGRAPHIcal error in "The Hot New Caterers" [by Barbara Costikyan with Colette Rossant, March 21]. I sincerely wish I could prepare a five-course meal for eight people for a mere $16 a person. Food costs for that dinner amounted to $15 a person. Let's see—that leaves $8 for my labor, which amounts to about 56 cents an hour. Don't you think that's a bit low? The dinner costs really amounted to $60 per person.

*Michele Urvater*
Manhattan

*Editor's note:* A similarity in two catering firms' names led *New York* to credit the wrong Jean-Claude Caterers in our recent catering guidebook. We intended to give an update on the work of Jean-Claude Szurdak (9-09 36th Avenue, Long Island City, 726-5300), who was listed in this magazine's 1978 catering guide as a member of the city's catering establishment. Mr. Szurdak, who once cooked for Charles de Gaulle, does classic French cooking and ("with a little good sense") some nouvelle cuisine. He prefers to cater dinners rather than cocktail parties; his minimum charge is $600, which includes both food and kitchen help. "I like to reflect my customers—their taste, the way they are," he says, "but also if they need help designing a menu or if they choose a wine that's incorrect, I like to help with my knowledge." We regret the error. ■



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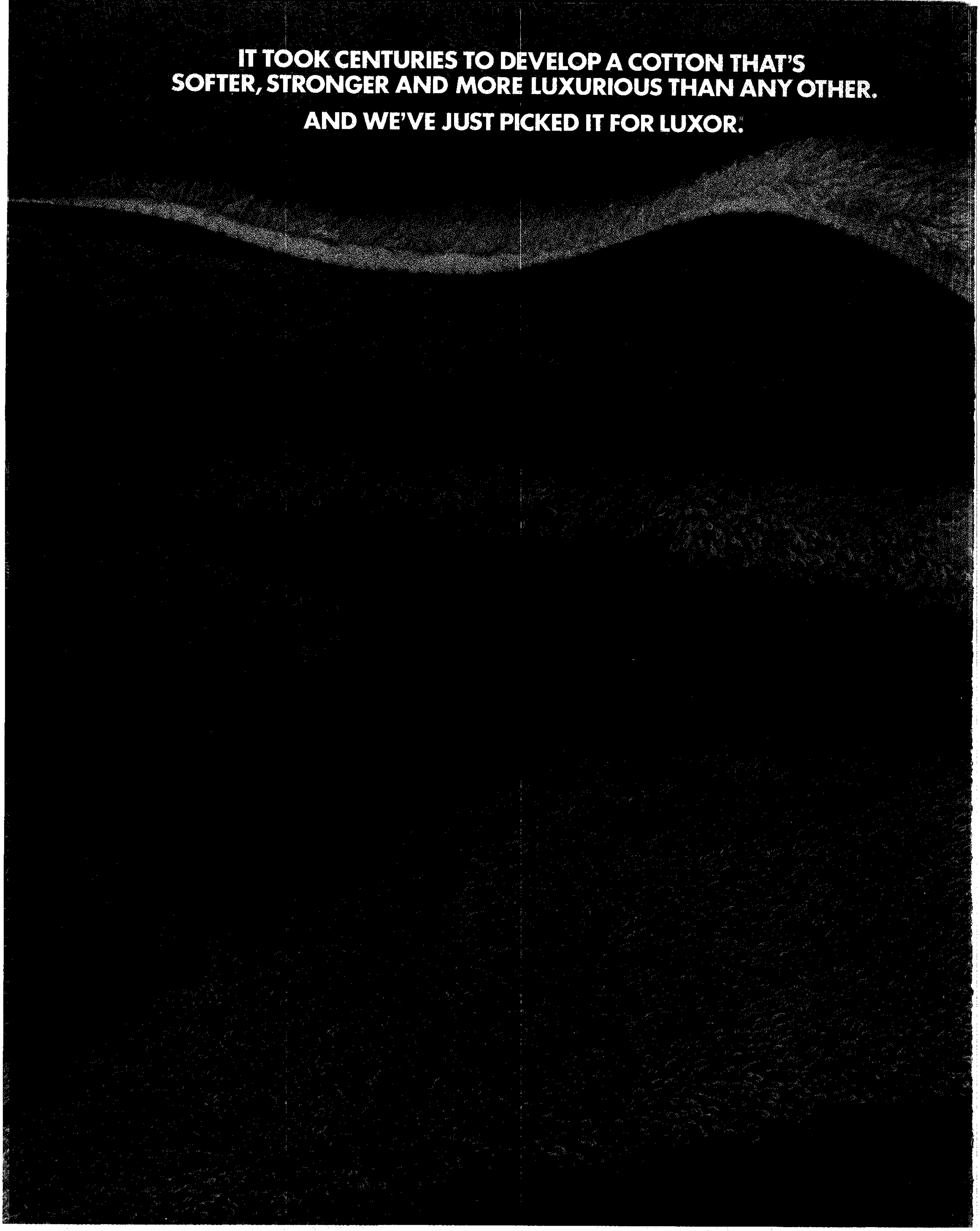
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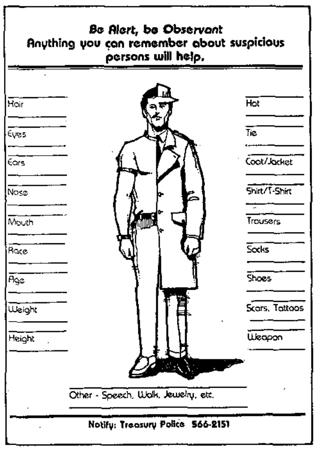

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Ears
Nose
Mouth
Race
Age
Weight
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Weapon
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**Drawing:** *A "deterrent."*

SECURITY CONSCIOUSNESS in Washington seems to have taken a new twist with the posting of this sketch, without explanation, in locations around the United States Treasury building.

"If I saw a man who looked like this, of course I'd be alert and suspicious," scoffed one employee. Others suggested that the drawing might be connected to tightened security introduced in the capital since the assassination attempt on President Reagan.

However, Treasury security chief William Christian called the notice a "deterrent" to crime and a means of getting better descriptions of perpetrators. He added that many suspicious-looking characters detected in the building have turned out to be tourists. "They think this is where the money is kept," he said.

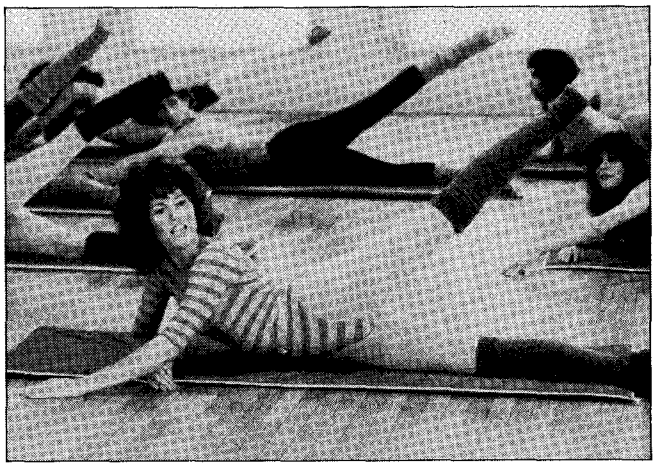
## New Right Exercised Over Fonda Industry

THAT SEX-DISCRIMINATION suit against Jane Fonda by three of her former Workout health-spa instructors is only the beginning of her troubles: New Right activist Terry Dolan is trying to organize a nationwide boycott of her exercise industry, including her popular *Workout* books.

Profits from these undertakings provide the Campaign for Economic Democracy, whose chairman is Fonda's husband, California Assemblyman Tom Hayden, with well over half its $400,000 annual budget. The C.E.D. has helped elect over 50 local officials in California, and National Conservative Political Action Committee chairman Dolan predicts the organization will control many California delegates at the 1984 Democratic National Convention.

"It's a socialist organization, and a large number of people will be interested in joining a boycott when they are reminded where its money comes from," Dolan said. "And there are many more-effective fitness programs than Jane Fonda's. I go to a gym and I run and I don't use any books."

Hayden aide Stephen Rivers responded, "Jane Fonda is the most popular actress in the world. A bunch of radical-right extremists isn't going to change that." He added that the C.E.D. consists of "Democrats. Of course we aren't socialists."



**Fonda:** *Profits go to her husband's organization.*

## Local-Emmy Judging Causes Uproar

THE PANEL THAT AWARDED Channel 5 its recent Emmy for best New York newscast is said to have included an anchorwoman from another station owned by the same company, Metromedia—and even WNEW-TV is upset that the National Academy of Television Arts and Sciences, which chose the judges, allowed what some industry insiders claim is a scandal.

Traditionally, the New York chapter of the academy has had the newscast category judged in a city where there are no stations owned by networks whose New York subsidiaries are up for the awards. This year, not only was the category judged in Boston, where Metromedia owns WCVB-TV, but a staffer at that station says its Anne McGrath was one of the seven panelists.

"Obviously there's a question of favoritism," said a source at one New York station. And WNEW-TV news director John Parsons said, "We don't need an Emmy to tell us we're the best in town ... [but] this was supposed to be judged by outsiders."

The executive director of the New York academy chapter, Ken Leedom, said, "We don't reveal the names of panelists. I'm surprised you're making it an issue."

## Margaret Thatcher Recalls Another Export

MARGARET THATCHER, WHO just appointed a Scottish-born New York banker to run Britain's coal industry, apparently has a thing for exiles: A British-born official of California-based Occidental Petroleum will be her public-relations guru in her bid for a second term as prime minister.

Gordon Reece, Occidental's vice-president for public affairs, was a Thatcher adviser in the seventies and was credited with persuading her to adopt her current hairstyle, wear tunic dresses and outfits emphasizing her "slimness," and avoid low necklines. He emigrated to this country three years ago, shortly after Thatcher's election.

"She has asked me to go back. I will take a leave to help her in the coming election," Reece told *New York*, emphasizing, however, that he regards the United States as home, because "this is a very good time to live in Britain, but it's also a very good time to be in California."

Nick Grant, publicity director for the British Labour party, remarked, "She's just appointed Ian MacGregor [of Lazard Frères] as head of the Coal Board, and now Reece. It doesn't say much for her faith in British managers."

BY SHARON CHURCHER

Photograph by Steve Schapiro/Sygma.

# Lindbergh Ceremony Grounded

AN ATTEMPT TO BESTOW AN award on Charles Lindbergh's reclusive widow is said to have turned into a fiasco: Her friends contend she may not even know she was due to be honored.

Anne Morrow Lindbergh was to be the 1983 recipient of the Katharine Wright Memorial Trophy, which goes to women who have advanced aviation. The award's sponsor, Gates Learjet, donated a plaque and sent a vice-president, Bill Edgar, to the New York Wings Club on March 24 to present it.

The event's independent organizers had led Learjet to expect Mrs. Lindbergh to be there, a source close to the firm told *New York,* "but she wasn't, and Gloria Perkins, the administrator of the Charles A. Lindbergh Fund, told Edgar she wasn't aware that Mrs. Lindbergh ever agreed to accept the award."

A man from Harcourt Brace Jovanovich, publisher of the widow's many books, told Edgar the house would look after the plaque until the situation was clarified. "We're in an embarrassing situation, because Mrs. Lindbergh never accepts awards in person and she never asked us to accept this one for her," said Helen Wolff, a longtime friend of the widow, who is her Harcourt editor.

Mrs. Lindbergh couldn't be reached. One of the event's organizers, former Federal Aviation Administration staffer Michelle Lenzmeier, insisted that Mrs. Lindbergh "knew that she was nominated. Her publishers accepted the award for her."

**Lindbergh:** *Didn't show.*

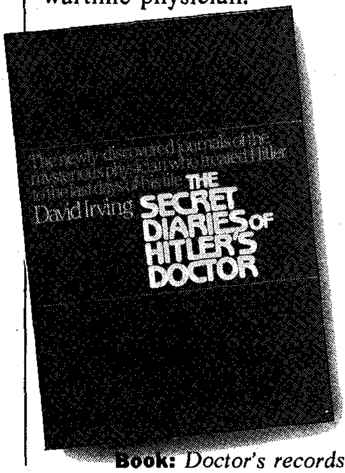
# Führer Furor

AUTHOR DAVID IRVING, WHO touched off an international controversy with his book claiming there was no evidence linking Hitler to the extermination of the Jews, is pushing a new perspective on the Führer.

In *The Secret Diaries of Hitler's Doctor,* being published by Macmillan in June, the writer prints and comments on the records of Dr. Theodor Morell, Hitler's wartime physician.

"I don't think the Jewish people will like [the book]. They regard Hitler as a vampirelike figure. He was a very normal person with an obsessive preoccupation with his medical well-being," Irving said. "I was nervous that I would come across an entry where Morell noted that Hitler wasn't able to sleep because of the Jewish killings, which would have disagreed with my findings [that Hitler wasn't a party to them]. I was relieved not to see one."

While stressing that they haven't read the work, leading members of the Jewish community said Irving's latest effort disgusts them. "Quite clearly the man, from the little I know of him, is not a serious scholar, and even if he were, transcribing a doctor's notes would not add any value to the store of historical knowledge," said one, American Jewish Congress executive director Henry Siegman.



**Book:** *Doctor's records.*

# B-Girls for the K.G.B.?

WITH CHRIS BOYCE, THE TRW staffer who sold data to the Soviets, behind bars, a security officer at the Central Intelligence Agency contractor suspects that the K.G.B. is resorting to an old trick to try to continue its espionage.

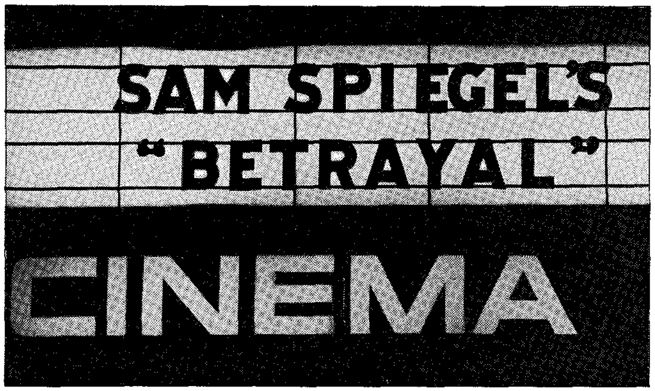
The officer tells of watching male TRW employees "flock like flies" to an attractive blonde and brunette at Tequila Willie's, a popular hangout near the company's Redondo Beach, California, complex.

"The brunette winked at me, and when I went over it wasn't the usual 'What's your name . . . what's your address . . . what's your sign' routine. She kept asking *exactly* what I did at TRW," said the officer, whose firm's problems with Boyce were the basis of the best-selling book *The Falcon and the Snowman.* "I said, 'Hey, you guys act like a couple of agents,' and the blonde's head snapped around. I haven't seen them in there since."

A TRW spokeswoman, Julie Wright, said, "We can't know it was the K.G.B. I just can't fathom this kind of [tactic]. It's so far outside my value system."

# Show-Biz Notes From All Over

HAROLD PINTER WROTE THE screenplay, David Jones directed—yet it's being billed in New York as "Sam Spiegel's *Betrayal,*" referring to the 79-year-old producer of the new British movie. That's a return to a practice of the 1930s, when producers like David O. Selznick got the credit for works like *Gone With the Wind.* "Spiegel works and lives in New York. Spiegel has pull," said Janice Weinstein, a P.R. woman for Fox Classics, the film's distributor. "Pinter doesn't have as much pull. He is content with not having marquee billing." . . . A new play about two homosexual lovers who die in a murder-suicide is scheduled for Off Broadway in the fall, and insiders say it was inspired by the life and tragic death of British playwright Joe Orton. *The Team,* by Terence Feely, will be directed by Stephen Hollis, formerly with the Royal Shakespeare Company. "I don't know if we will mention the loose connection with Orton in the program," said Hollis, who acknowledged that the characters die in a "similar way" to Orton and his lover, Kenneth Halliwell. (Halliwell battered Orton, then killed himself with sleeping pills.) "I don't want people to come to the play with preconceived ideas." . . . Undeterred by *Fame*'s New York City associations, the Israeli government has asked singers and dancers from the TV series to help promote its tourism industry. The 40 performers will be filmed at historic spots, said Charles Koppelman, whose Entertainment Company is organizing their schedule. "The concept is to demonstrate that Israel can be carefree and fun," he elaborated.

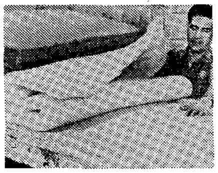


**Marquee:** *"Spiegel has pull," explained a P.R. woman.*

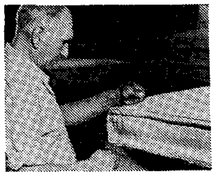
Photographs: top, Wide World; right, Bob Sacha.

# Few Beds Are Built As Good As They Look

OUR FOUNDER was a man of high standards. In 1855, when he established his bed company, he resolved to build the finest bed of his time. Through the years this tradition of quality has been the guiding principle of his company.



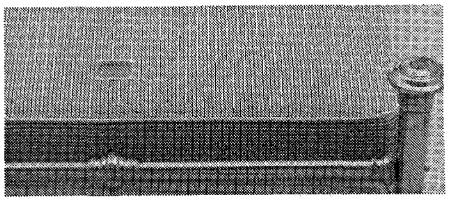
TODAY Charles P. Rogers combines the generous use of the finest quality natural materials with traditional craftsmanship and state-of-the-art technology to produce the best bed we have ever made.



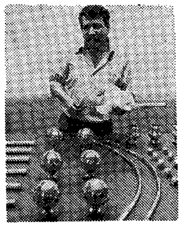
HAND STITCHING, while time consuming is still the best way to tie layers of upholstery together so that the bed is both firm and comfortable.

*THE CHESTERFIELD bed (shown), with low curl foot, is a traditional style that is carefully proportioned for today's bedrooms. A Charles P. Rogers brass bed is a beautiful addition to any decor whether traditional or contemporary*

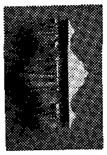
The Fairmont is an excellent bed for someone requiring an extremely firm sleeping surface. Charles P. Rogers manufactures a WIDE RANGE of bedding styles and firmnesses. We will also build to order bedding and beds per your special requirements.



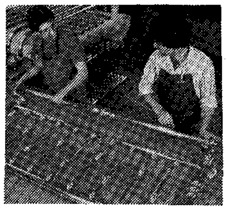
HAND WROUGHT scrolls give our beds special grace and symmetry quite unlike a machine made product.



Charles P. Rogers brass beds shine with an enduring soft glow. Our exclusive five step HAND RUBBED finish needs no polishing.



The careful attention to DETAILS that is evident on the surface of our product is carried out in the hidden structure as well. Beauty and long term durability are simultaneously achieved.



Every Charles P. Rogers bed is INDIVIDUALLY CRAFTED. The hours of skilled hand work are evident in every bed. *Surprisingly it costs no more* to own a Charles P. Rogers than a mass produced bed of uncertain durability.

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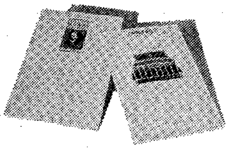

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## The Bottom Line/Jack Egan

# THE SOAP-OPERA ECONOMY

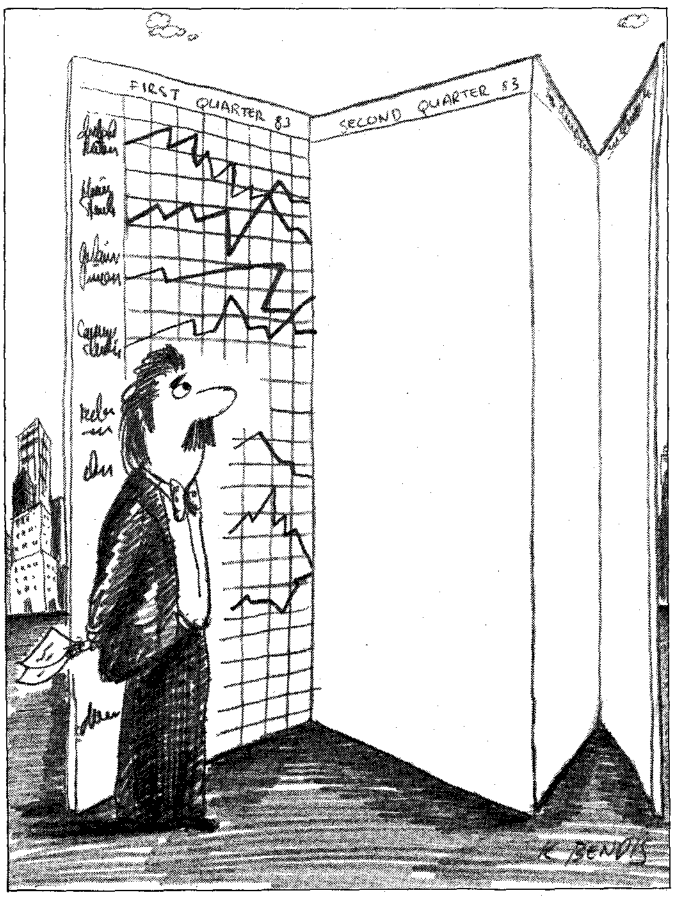
### Tune In Tomorrow

THE ECONOMIC RECOVERY IS BEGINNING to seem like a TV soap opera. The questions may not be as sexy as whether *Dynasty*'s Alexis will take over the Denver Carrington company, but the second quarter promises some real cliff-hangers.

Will the consumer finally loosen the purse strings and begin to spend? Will interest rates resume their decline? Will Congress ever get a grip on the deficit? Will the price agreement recently reached by the Organization of Petroleum Exporting Countries (OPEC) collapse? Will Paul Volcker be reappointed as chairman of the Federal Reserve Board?

The April-June period should resolve many of these questions. The first quarter of 1983 turned out better than expected. A solid if unspectacular recovery got under way, with real growth of between 4 and 5 percent. The consumer price index showed no increase, as the worldwide drop in energy prices helped produce a zero inflation rate.

Interest rates, however, ended their decline, despite the drop in inflation and a rapid increase in the United States money supply. And by the end of the quarter, interest rates began to move higher. Real interest rates, after subtracting for inflation, are in fact now higher than ever.



**Mixed clues:** *Trying to fill in the blanks.*

As economists try to sort out the different crosscurrents in the economy, they differ sharply in their short-term predictions.

"Economic growth in the second quarter is going to make people a little nervous because it is unlikely to match the first quarter's expansion," says Irwin Kellner, chief economist for Manufacturers Hanover Trust. "That's not necessarily bad news, because it will keep the politicians' feet to the fire in dealing with the government's deficit and it will keep business and labor cautious when it comes to raising prices and wages." He also feels that "interest rates will soon resume their downward trend."

Lacy Hunt, chief economist for the C.M.&M. Group, offers a contrary assessment. "The second quarter is going to be very strong," he says. Hunt believes housing construction and sales "will provide a considerable boost for other related spending areas." But the increase in private-credit demands, colliding with the government's record borrowing, means "interest rates have probably reached the low point for this cycle," he says. Hunt is especially worried that "the Federal Reserve Board has taken an enormous risk" by tolerating a large expansion in the money supply. This "could lead to double-digit inflation by next year," says Hunt.

Gary Shilling, president of A. Gary Shilling & Company, has a third view. He describes the current situation as a "trancession," a major transition period accompanied by relatively low or no economic growth. "The economy is not going to show continued rapid growth this year," says Shilling, noting that "personal-income growth has been weak" and "consumers remain cautious."

What we are going through, in Shilling's opinion, is a fundamental movement from high to low inflation, as well as a shift "from a smokestack world to a higher technology and service economy." That process hasn't run its course, and we are therefore "not in a typical postwar recovery cycle," he adds. "Some people think we've finally cleared the economic and financial morass of the last few years and are soaring up on the wings of eagles," he says. "We are definitely not there, although I'm not quite sure exactly where we stand."

An analysis of the first quarter's Gross National Product increase shows why a slowdown to an annual rate of between 2 and 3 percent is likely. Most of the first-quarter expansion came from a rebuilding of abnormally low business inventories, a boost to the economy that is not likely to be repeated. Businesses, meanwhile, continued to cut back on capital expansion, and the consumer—who accounts for two-thirds of the G.N.P.—did not come out swinging.

The continuing high rate of unemployment means overall personal income is rising at only a 2 percent annual rate. The drop in interest rates has also cut deeply into consumer income from savings. On the other hand, rising stock prices have added an estimated $500-billion to net worth over the last year, according to the Wilshire index, a broad-based measure of 5,000 stocks. Home prices have also begun to climb, which is an even more important boost to consumer psychology than the rising market, since many more people own homes than securities.

But for now, "the consumer is very price conscious and will only buy if he perceives he is getting a discount," observes Manufacturers' Kellner. Auto sales have moved up from a 30-year low, but are stalling out at a disappointing 6-million annual rate. Consumers move into the showrooms only when cash rebates or financing incentives are being offered, the economist says.

Both auto and housing sales have moved up from a very low base, it must be noted, and further gains are being hampered by the continuing high interest rates. In the last few weeks, the key

Illustration by Keith Bendis

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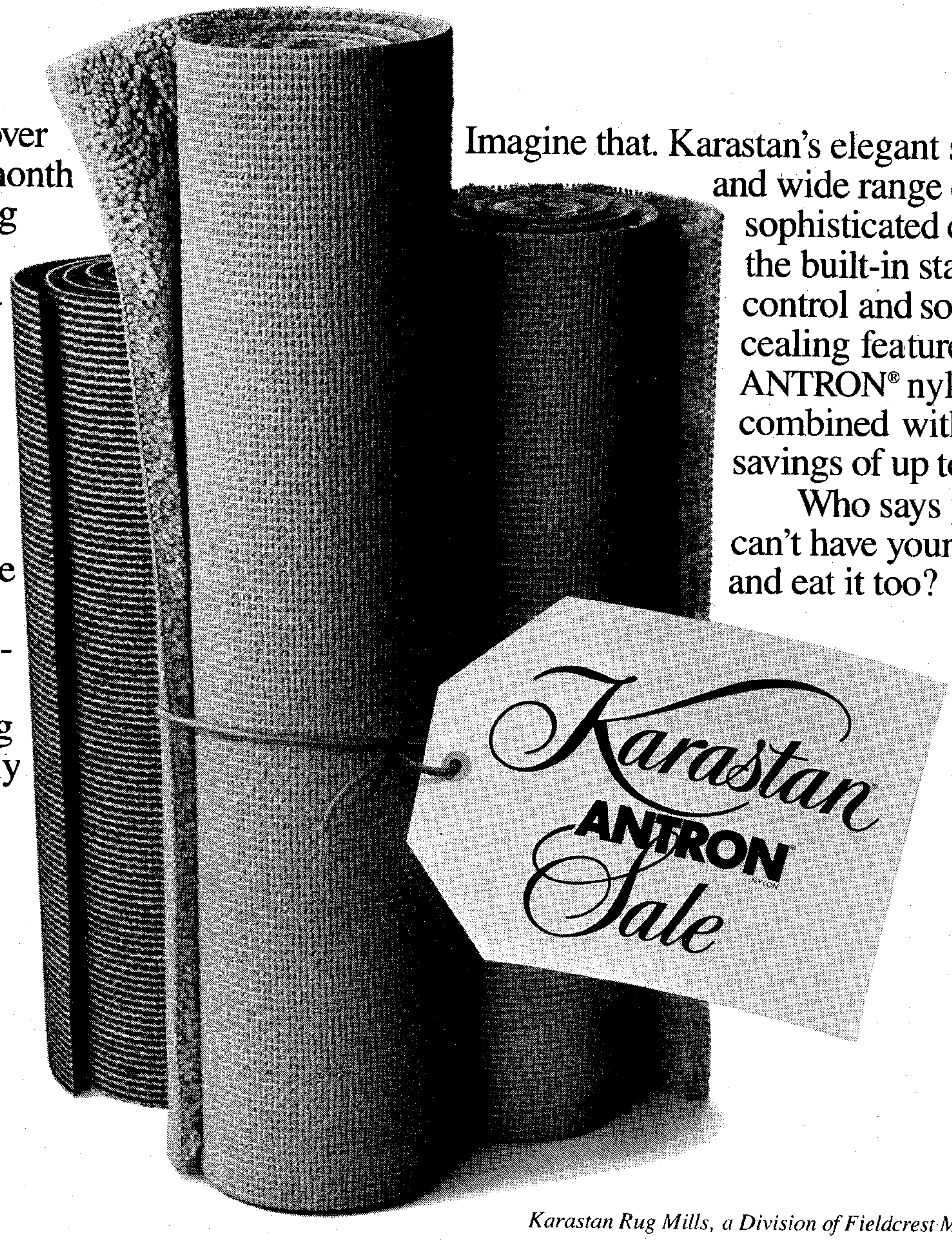

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federal funds rate, which the Fed uses to control monetary policy, has nudged up from 8.5 percent to around 9 percent. Salomon Brothers economist Henry Kaufman recently frightened investors with a projection that this rate could reach 9.5 percent (which it did last week). However, the emerging consensus is that the Fed can't afford to keep the rate above 9 percent for very long without injuring the current economic recovery and risking a Congressional challenge to its independence. Paul Volcker's term as chairman of the Fed expires in August, and his dwindling chances for reappointment would be further reduced if he permitted interest rates to climb higher.

One final—but important—constraint is the fragile international economy. The recent difficult realignment of the European Monetary System—with another devaluation of the French franc and an increase in the German mark—was all but undone by the slight increase in United States interest rates and the dollar's subsequent gain in value. This surprised most observers and put a new strain on the European system. Any further rise in United States interest rates could destroy the agreement, require another franc devaluation, and distort the international monetary system even more.

With another economic summit set for May, in Williamsburg, Virginia, the Reagan administration is eager to avoid a confrontation with its European allies that could produce a worse debacle than last year's disastrous meeting in Versailles. Treasury Secretary Donald Regan, in an interview last week with the *Financial Times* of London, said there was "no sound reason" for the federal funds rate to rise above 9 percent.

Whether interest rates can actually come down much farther is fiercely debated. When the Fed cut the discount rate to 8.5 percent last December, long-term bond rates actually climbed—investors feared a new round of inflation as a result of the rapid injection of money into the economy. Another drop in interest rates will depend on inflation remaining at a very low level, and that in turn will be affected by what happens to oil prices.

"The most important development in the second quarter will involve the price accord reached by OPEC," says Prudential-Bache Securities chief economist Edward Yardeni. "If the price holds, Congress and the administration will have to start seriously worrying about fiscal and monetary policy again. But if the price drops, inflation will stay low. Congress could impose a fee on imported oil, which would help the deficit. That in turn will help lower interest rates. That's the key to the recovery for the rest of the year." ■

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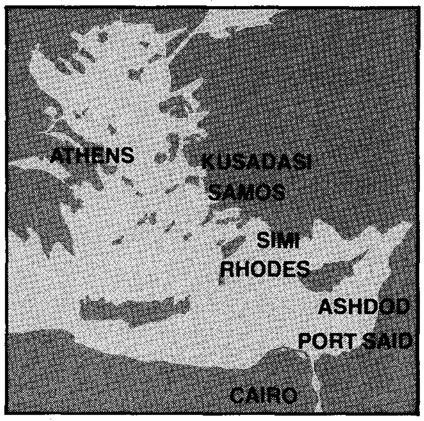

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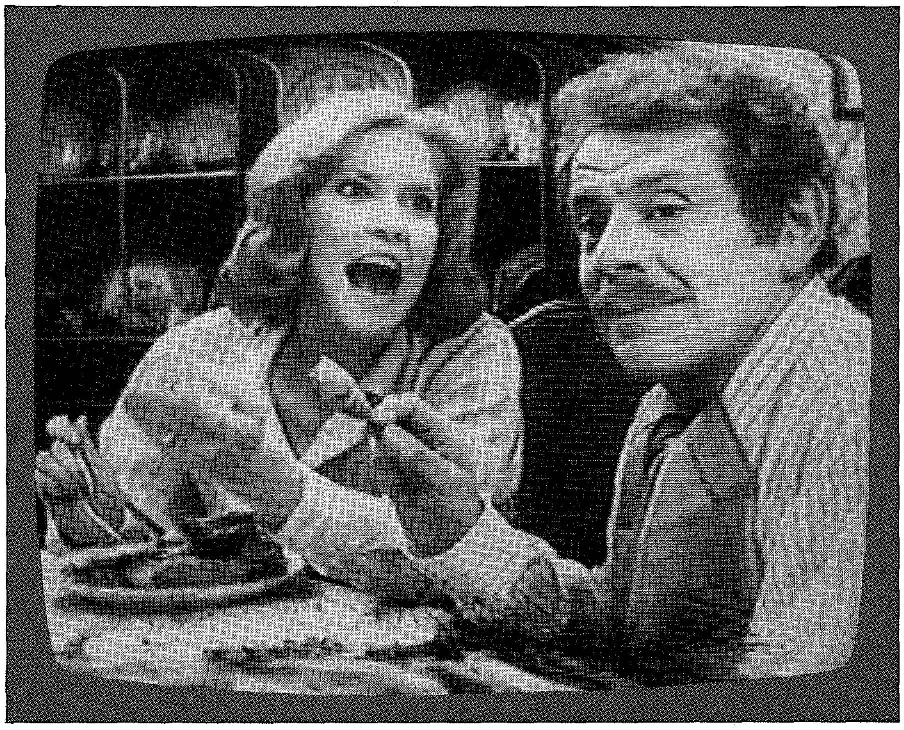
# TWO FOR THE RADIO



**GTE spot:** *"We reach a nerve in people," says Meara. "They identify with us."*

### Stiller and Meara

HE: LET'S PLAY A GAME, PHYLLIS.

*She:* Milton, it's three in the morning.

*He:* Indulge me, Phyllis. It's a word game.

*She:* Okay, Milton, but don't touch me.

*He:* Here goes. If I say "Scarlett" . . .

*She:* I'd say "O'Hara."

*He:* Terrific. If I say "Zhivago" . . .

*She:* I'd say "Lara."

*He:* If I say "spacious casino, warm, friendly people, hassle-free garage parking" . . .

*She:* Easy. "Harrah's, in Atlantic City."

*He:* It's Harrah's, the other Atlantic City, where even a sunset looks like a winner. Let's have some fun, Phyllis.

*She:* Not tonight, Milton. I already took my eyelashes off.

And so goes the 1983 winner of the Big Apple Radio Award for the best commercial from a new national advertiser. Unless you've been out of the country, out of earshot of America's 470-million radios, or suffering from advertising-induced deafness, you'd recognize this spot as the work of Stiller and Meara, the comedy team that turned Blue Nun, an unknown wine, into an intoxicating success, that made Amalgamated a lovable bank, and made United Van Lines both friendlier and richer.

Stiller and Meara not only wrote but recorded the spot, as you can tell from that ethnic inflection. Their flat vowels, working-class diction, and rapid-fire delivery are unmistakable. The two are a quick-lipped Laurel and Hardy, pseudo-sophisticates who mistake chocolate mousse for an endangered species and beef Wellington for a wrestler, who poke and prod at mundane life situations, building on absurdities until they sparkle. Their world, once described as "plastic Americana run amok," startles and amuses, but they always keep listeners focused on what's being peddled.

Stiller and Meara are pure New York, but their commercials play nationwide. They are also pure radio. When they collected that award, in March, they were introduced as having done more for the medium than any other announcers. The packed audience roared its agreement. Anne Meara and Jerry Stiller, for 29 years a real husband-wife team, bring radio to life in the tradition of Bob and Ray, Nichols and May, and Steve Allen and Jayne Meadows.

"We reach a nerve in people," says Meara, a 50-year-old redhead. "They identify with us." Stiller, 52, short and pensive, adds, "We don't try to oversell. We put ourselves in the position of consumers."

The Stillers met in 1953 at an agent's office. They went for coffee—Meara paid for her own. Four months later they married. She is an Irish princess, the only child of a lawyer, and grew up in Long Island suburbs. Stiller was one of four children of a struggling Jewish bus driver from Brooklyn. His family won $5,000 in the Irish sweepstakes during the Depression—"All I can remember is we finally had groceries," he recalls. At Syracuse University, he majored in drama and played summer stock; Meara went straight from high school to the stage. Four years into their marriage they were playing in Joseph Papp's newly formed Shakespeare company, in Central Park, when they realized they were earning little more than unemployment would have paid. They packed in the "legitimate" theater and took their show on the road as comedians. They played clubs, made albums, appeared on *Merv Griffin* and *The Tonight Show*, and did *Ed Sullivan* 30 times.

One night in 1961, when they were performing at a Greenwich Village nightclub, Jerry Della Femina, who later founded the ad agency Della Femina, Travisano & Partners, sat in the audience entranced. "Here was a funny, sensitive, interesting, talented team whose love for each other shows through. They have timing that only a couple who wake up in the same bed can have."

In 1969, Della Femina signed them for his recently acquired Blue Nun account. The result: antic spots where the unsavvy consumer confuses the wine with a cleric. In one, hubby brings home a little Blue Nun to celebrate his raise. "Honey," his wife responds, "don't you think an extra dollar in the collection plate would have been thanks enough?" In another, Sister Bridget promises Father Kavanaugh over lunch that she won't give Mother Superior any more copies of *Cosmo*. Enter a little Blue Nun—the one that's "a delicious, imported white wine that goes with everything."

The idea was to quell consumers' jitters about wine. The public bought it—and the wine. When Stiller and Meara began doing the pitches, Blue Nun was selling 43,000 cases a year; when Schieffelin & Company, the wine's United States distributor, dropped the campaign, in 1979, opting instead for TV spots with a nun on a bicycle, the wine was selling more than a million cases a year. The commercials had created great awareness but didn't impart a quality

Photograph by James Hamilton

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This is a marriage made in heaven. But the APA and PT have their feet on the ground to assure its success on earth.

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Max Siegel
Max Siegel, Ph.D., President, APA

Michael S. Pallak
Michael S. Pallak, Ph.D., Executive Officer, APA

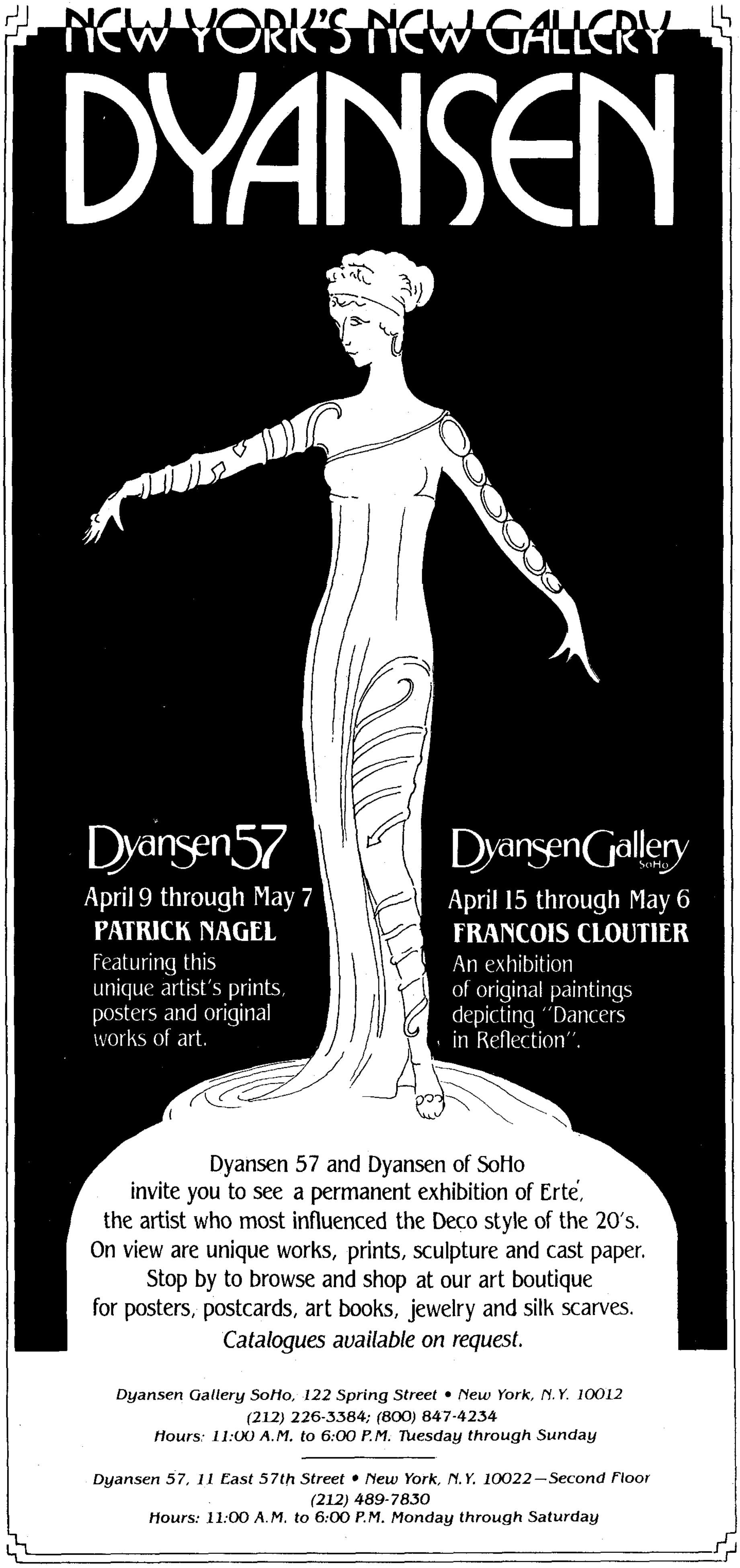

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image to the brand, Schieffelin executives said then. Stiller and Meara could sell a $1.79 bottle, but not a $5 one, they thought.

They may be thinking differently now. "Blue Nun sales slipped 2 percent last year and were flat over the past three years," says Marvin Shanken, editor of *Impact Wine and Spirits Newsletter*. "I think Schieffelin made a big mistake; its new advertising strategy has not helped." Indeed, a return is now being negotiated for Stiller and Meara.

The Blue Nun campaign impressed Shirley Browne, in charge of advertising for United Van Lines. "If those two could raise the visibility and sales of an obscure wine, I wondered what they could do for a major long-distance mover," she says. She now knows: Their spots have "humanized" the company, helped pump up its market share, and "amused everyone who has heard them." In one spot, dentist Stiller calms groaning patient Meara with news that United can solve all her moving anxieties. In another spot, the pair honeymoon in a United van. And in still another, the pair lug a sofa down the stairs, and Meara gripes that they should have called United. "Drop it," Stiller snaps. "Right now?" Meara puzzles.

Amalgamated Bank of New York is also basking in Stiller and Meara's glow. In one spot for the bank, Stiller plays Bruce Weimeraner, a new customer who professes his love for Amalgamated and demands a kiss from the teller. Today, when Stiller runs, fellow joggers pucker up. "In three years of using them, we've gotten nothing but praise," says Amalgamated's ad manager, Dianne Janis. "People feel warm about us. They know we're the only bank in America owned by a labor union and not in business to make windfall profits. We get letters about the commercials. Imagine a bank getting thank-you notes."

Humorous spots like Stiller and Meara's can get sponsors noticed—and even thanked—but they don't engender universal credibility or always set cash registers ringing, and they make advertisers suspicious. "They can produce tremendous awareness in the early stages but wear out faster than the typical slice-of-life commercial," says Jack Brown, chairman of Burke Marketing Services, a marketing-research company. Witness the "I can't believe I ate the whole thing" spots for Alka-Seltzer—they are widely believed to have pulled in lookers and listeners but not buyers, though the company denies it.

Before Stiller and Meara came along, Lanier Business Products was "near the bottom of a list of well-known dictating-equipment companies," says Tim Turner, ad manager of Lanier's Thought Processing Division. After the pair's commercials aired, Lanier's recognition

# Fortune announces a new annual directory.

# The Fortune Service 500.

It's coming in the June 13 issue of Fortune—a new "500 listing" for the fastest-growing part of the economy.

The service sector.

What the Fortune 500 directory does for *industrial* companies, the Fortune Service 500 will do for *non-industrial* companies. From banks and airlines to telephone companies and department stores.

Of course, Fortune's been tracking the performance of non-industrial companies all along. Now—with the service sector becoming so big, so fast—we've expanded and reorganized our listings to create a directory that's even more useful for you.

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Why a separate directory for service companies? Because comparing them with industrials is like comparing apples and oranges. They're just too different.

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The whole world of business is going to be looking for the first Fortune Service 500 issue. Which means a unique advertising opportunity for you.

## Seven categories.

The rankings will include the top diversified financial, diversified service, and commercial-banking companies—100 in each category. Plus the top life insurance, retailing, utility, and transportation companies—50 in each.

Why seven categories instead of a single list of 500? Because there's no sensible way to rank a retailer with a transportation company, a Sears with a United Airlines.

## The last word.

The Fortune Service 500 is going to be *the* authoritative analysis. The last word on the subject. It will rank in importance right up there with the Fortune 500.

The issue will reach newsstands on May 30. Advertising closing for both color and black and white is April 25.

Business decision-makers will be discussing and studying and relying on the Fortune Service 500 issue all year.

It's hard to imagine any environment where your advertising could get more attention or produce better results.

**FORTUNE**

**How to succeed.**

© 1983 Time Inc.

shot up. "But we needed a spokesman whom people would really believe knew about a business product. Arnold Palmer has done that. Even if you're not a golfer you know he's successful."

Nikon dropped the duo—as well as all other radio advertising—after using them to promote a 35-mm. camera. "Research shows a pitchman detracts from the product," says Robert Norwick, Nikon director of communications. "People would remember Stiller and Meara, but would they remember Nikon?"

While controversy about their effectiveness—and about the effectiveness of all humorous pitchmen—swirls, Stiller and Meara remain in demand. Says agent Norman Reich, "They command more money than anyone else on radio—$35,000 to $70,000 is a great fee for a radio-only deal; Jerry and Anne top that on *every* deal." The Stillers will only say they have enough "for a couch to sit on and an office where we feel grown-up." They also turn away work—no toilet-tissue spots for them, and no shampoo that promises to be what it isn't. "We have our credibility to protect. Our names introduce each commercial," Stiller points out.

Creating the commercials is usually a back-and-forth joint venture with the sponsor. The advertiser spells out his marketing problem and the points to be made; the Stillers create a script and incorporate the selling message. Often they tamper when recording the spot. Sometimes they wrap up in a half-dozen takes; sometimes in a half-dozen hours. "I've sat in on sessions and heard them redo a spot 90 times before they were satisfied," says Shirley Browne. "*I* was satisfied much earlier."

The Stillers seem satisfied with their success. "We felt we'd made it when we saw our picture on the wall at the local dry cleaner," says Meara. But they yearn to be more than the big fish in radio's pond. They have their own production company to write and produce. Both have done some film and TV roles—including a movie for CBS that aired last month—and itch for more. They have done television commercials, including one for GTE, but don't have much of a video presence, and TV advertisers find a one-spokesman pitch more effective, says Reich. "A smart actor knows when it's time to go elsewhere," says Stiller. "We want to translate our identity into marketability. Doing our own commercials has taught us that—and how to be economical with words."

How long and how successfully the Stillers continue to ply their trade depends in part on advertisers' receptivity to humor on radio—and there's less of it today than in rosier economic times. Says Della Femina, "It's hard to present a funny commercial to a client when he's standing on a ledge." ■

Reflections of excellence.
The new House & Garden.

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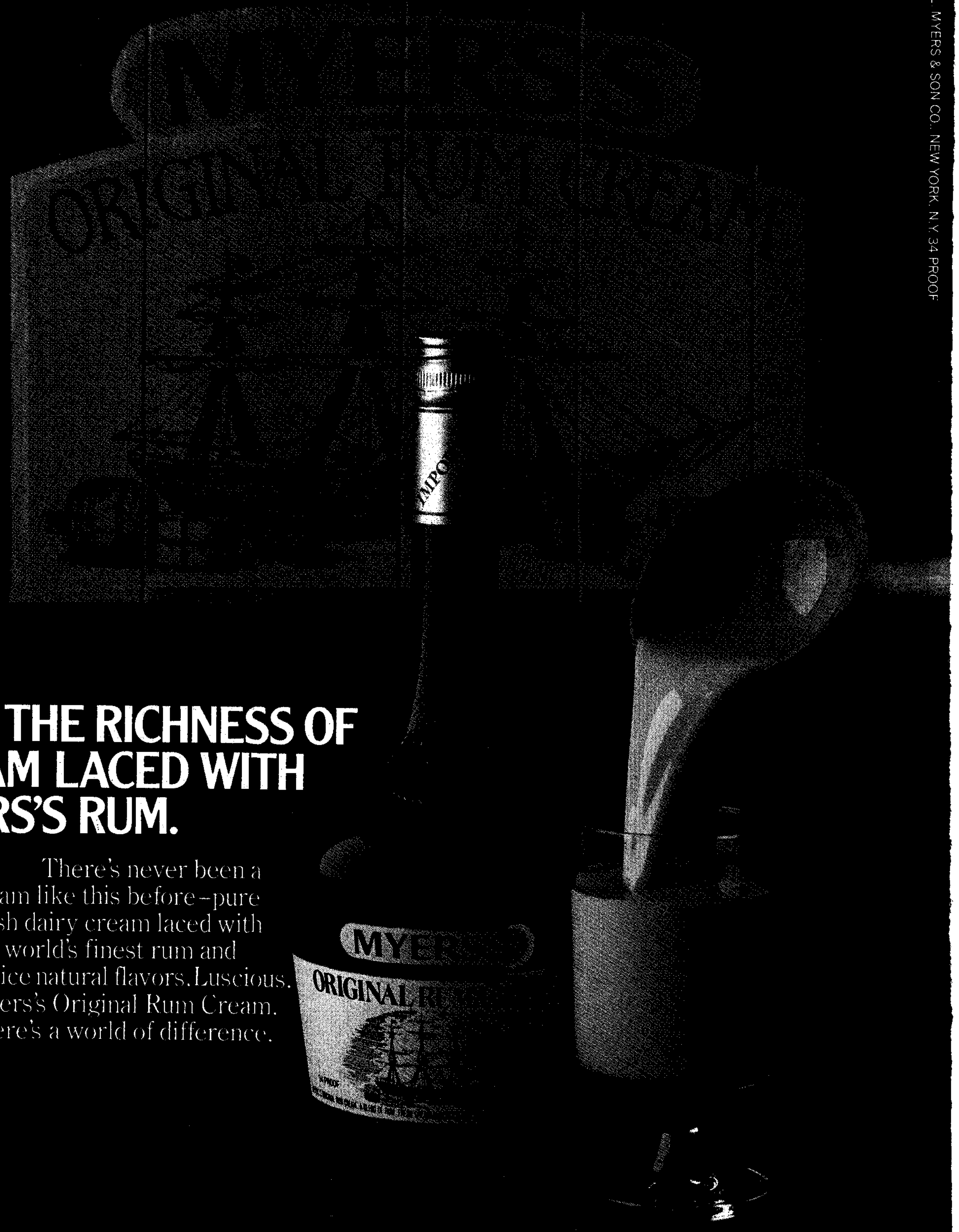
# HOUSE & GARDEN

MAGAZINE OF CREATIVE LIVING

APRIL 1983 $4.00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ORIGINAL RUM

NOW, THE RICHNESS OF CREAM LACED WITH MYERS'S RUM.

There's never been a cream like this before–pure fresh dairy cream laced with the world's finest rum and choice natural flavors. Luscious. Myers's Original Rum Cream. There's a world of difference.

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## The National Interest/Michael Kramer

# PLAYING DOMINOES

### Central American War Games

**'Harassment':** *Sandinists patrol the Nicaraguan border with Honduras.*

IF RONALD REAGAN WERE RIGHT, WE'D all be dead by now. The Soviets would have attacked long ago. Isn't that the behavior to expect from an evil power holding a military advantage? If, as the president says, the Russians are hell-bent on destroying America, why would they wait till the administration's arms buildup gives the United States a chance to survive—or even to prevail?

Could it be, then, that the Soviets are good guys after all? No, it couldn't be. The problem with exploding Ronald Reagan's logic is that the inverse isn't true, either. A more accurate assessment of Soviet policy would go something like this: The Russian leadership does indeed see itself locked in a battle for world supremacy. But it wants to win, and it knows, as even fools do, that all-out war never progresses as planned. Biding its time, chipping away—that's the way to do it. The Soviets may still be following Lenin and Marx, but they've laced their policies with the pragmatism of George Washington Plunkitt, an old-time New York political boss who once said, "I seen my opportunities, and I took 'em."

It just so happens that the Soviets have a perfect opportunity in Central America, a chance to grab a foothold in America's backyard to use either as a staging area for war against the United States or simply as a nifty way to drive us nuts.

"There is absolutely nothing benign about Soviet intentions in Central America," says a high-ranking American diplomat, one of this country's few foreign-service officers with extensive experience in both Soviet and Latin-American affairs. "And they've gotten worse. Khrushchev really believed that Russia could ape the United States—that it could compete with us in economic power and win the world over with aid projects of the kind America has been offering for years. He believed wholeheartedly in the Soviet system and thought, for example, that the colonies of empire, once independent, would fall into Russia's camp if properly coddled with economic assistance. It didn't work out that way. And on top of that, the United States scored embarrassing successes. The Soviets were kicked out of the Middle East, and they've been forced to take a backseat as the United States has cemented a growing alliance with mainland China. By the middle of the Brezhnev era—and certainly it continues now with Andropov—there is a feeling in the Kremlin that the measure of a superpower is military might alone. So while the Soviets refused to buy Castro's notion that Central America was ripe for revolution in the late sixties and early seventies, they've bought it now. And they've seen the proof in Nicaragua, where their low-risk assistance has won an ally of increasing power."

Nicaragua—and El Salvador—has again ascended to urgent priority status for the Reagan administration. Only the blind refuse to see America's hand in the current attempts to destabilize the Sandinist regime in Managua. The Sandinists have left little doubt about their sympathies. The top leaders have declared themselves to be Marxist-Leninists, and Daniel Ortega, perhaps the most powerful Sandinist leader, recently returned from Moscow with Yuri Andropov's promise of all the political and material help Nicaragua needs. More ominous, the White House has let it be known that the Russians have told America's arms-control negotiators that they will consider placing Soviet missiles in Cuba *and* Nicaragua if the United States actually deploys its Pershing II missiles in Europe. A bit of bluster, no doubt, but an indication of Russia's hold over Nicaragua.

Inside Nicaragua, the only real question today is how Stalinist the nation will become, a question of power rather than ideology. There is far less random killing than in El Salvador, but only because such a course is not required in Nicaragua for the Sandinists to keep power—at least not yet. Still, there is subtle pressure. People are detained for eight hours a day every other day without charges. The effect is to convince an entire people that it is being watched constantly, which in fact is the case. Nicaragua's mass organizations, based on the Cuban model, are little more than spying operations.

To help consolidate their grip, the Sandinists declared a one-month state of emergency last March. Most political and personal freedoms were suspended. Today, more than a year later, the emergency continues. It is a convenient device. Besides providing a rationale for denying freedom, it permits the government to rally the people against Yankee imperialism—something Nicaragua has had more than enough of over the past 50 years. But the threat Nicaragua perceives from the United States hasn't prevented the Sandinists from seeking to export their brand of revolution to the rest of Central America and especially El Salvador. The Nicaraguan government still denies sending arms to the Salvadoran guerrillas, but top Sandinist leaders like Sergio Ramirez can't keep from boasting about their ability to move contraband anywhere they want without detection. And even in El Salvador itself, the guerrillas have finally acknowledged the aid they have been receiving from

Photograph: U.P.I.

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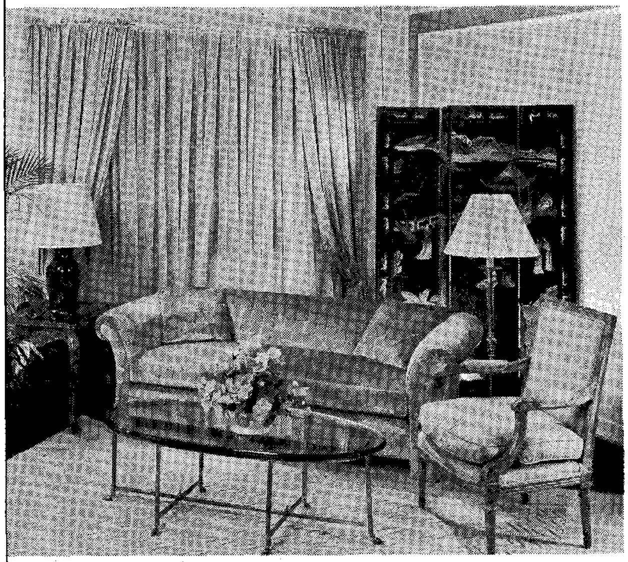

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*Prices refer to standard sofas up to 90" wide with up to 3 seat cushions.

Nicaragua and Cuba. All pretense to a homegrown movement has been dropped. And lest anyone believe that the Salvadoran guerrillas view their effort as the end of the line, a broadcast over Radio Venceremos, the rebels' voice, has stated the ultimate objective clearly: "We view our plans in the framework of a regional conflict in which there are interests of the people of Central America, the Caribbean, and Latin America." The guerrillas are putting the entire hemisphere on notice.

It is against this landscape that the United States is encouraging the *contras,* the ragtag collection of former Somoza National Guardsmen and disillusioned Sandinists who are taking potshots at the Nicaraguan army from their bases in neighboring Honduras. "Our concern in all of this," says a Reagan aide, "is that we can't control the *contras'* activities." The problem is that the Reagan administration and the *contras* have different objectives. The *contras* want back in. They want to overthrow the Sandinists, a near impossibility since most Nicaraguans, no matter how upset with the ruling regime, care even less for a return to life as it was under Somoza.

The United States has a more limited objective. "Sure we'd like to see the Sandinists out," says a State Department official. "But that's not in the cards. What we want to do, what we need to do, is to harass Nicaragua. It sounds like Vietnam, and it even sounds naïve, but the domino theory works—and, more important, the other nations in Central America believe that it works. Guerrillas everywhere take heart from Nicaragua and from the successes of the guerrillas in El Salvador. Everyone knows the Sandinists are helping in El Salvador. If the Salvador guerrillas are in trouble—or if the Sandinists appear to be having trouble holding on in Nicaragua—that cools the fire of other leftists in the region. In other words, we're trying to keep the pressure on the Sandinists in order to loosen the surge by the guerrillas in El Salvador."

As it always has, the game in Central America—Al Haig called it a "major test in East-West relations"—comes down to El Salvador. There is tacit agreement that a guerrilla takeover in El Salvador would convulse the region. This is why Ronald Reagan has declared that America will take "all necessary measures" to forestall a guerrilla victory there.

The problem with the Salvadoran army is that it lacks the one essential ingredient for victory, no matter the weapons available: the will to fight. "You've got to get your troops out into the bush looking for the gees [guerrillas]," says Colonel John Waghlestein, the frustrated American who heads the U.S. military group in El Salvador. "And

Straight Talk About Last-Chance Savings On Your 1982 Taxes:

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(Compounded Daily)
Rate effective thru—4/11/83

National Bank of North America's IRA plans give you more than a 1982 tax savings if you open one before April 15th. With our IRA you also get the extra advantages of low minimums, high rates and a Cash Bonus with a qualifying deposit. Few, if any, banks will beat that.

NBNA offers three IRA plans, all with low minimums...from $40 to $500. And our plans pay competitive rates. One of them, NBNA's 18-Month Guaranteed Rate IRA, pays a yield as high or higher than any other major bank in the area. We'll be happy to help you choose the IRA plan that's best for you.

| Minimum Deposit | Maximum Annual Deposit |
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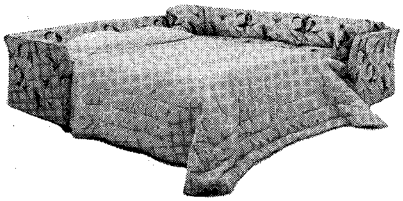

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Come to Castro. Select from 10 different sizes, dozens and dozens of designs and an almost endless variety of fine decorator fabrics. We can even use your own covering.

No department or furniture store can match Castro's wide range of choice.

### AND FOR A FOLLOW UP.

See New York's largest display of wall units. The biggest selection of recliners. An entire floor of bedrooms, box springs and peerless mattresses.

Then there's the Castro ottoman, a jewel of a space-saver. Opens into a most comfortable single bed with a mattress 5-inches thick.

Still think West 23rd Street is a wee bit off the beaten path? Come see why so many perceptive people are beating a path to our door.

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when you find them you've got to be able to pile on." Instead, while the guerrillas fight round the clock, the army works only nine to five. "Most of the army's soldiers are forced to serve," says a State Department official. "They're being asked to defend a system that excludes them in most meaningful ways. No wonder they're reluctant."

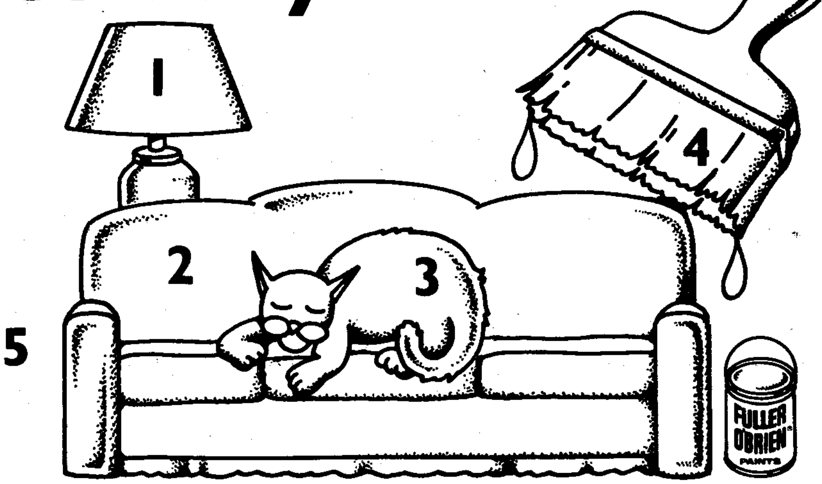
Back when Washington was being more honest about its assessment, the prevailing view held that peace couldn't be achieved in El Salvador until both sides became convinced that they couldn't win the war—and that it could easily take until 1990 for that realization to sink in. Today, with the situation far worse militarily, the White House appears to have shifted gears. It says that just a little more aid will enable the army to win within a year. To most non-partisan observers, such a notion is laughable. Of course, the administration itself understands this. That is why it pushed for early presidential elections in El Salvador—now scheduled for late this year. The administration is eager to invest the Salvadoran government with greater legitimacy so that it can buy still more time while American aid is used to prop up the army.

But Washington is fooling itself when it says it wants the left to participate in the elections. It is a pipe dream. Some moderate leftist leaders might wish to stand for election, but the guerrillas are commanded by the military rather than the political side of the opposition. And the military leaders, hard-liners all, want to win on the battlefield. The government "needs a 'legitimate constitutional entity' so they can then ask for direct American intervention," says a guerrilla leader. "We're not stupid enough to help them by running in the elections."

The other route to peace, urged by congressional doves, is to negotiate with the guerrillas to give them a share of the power. Secretary Shultz has said "no dice," and he is right. It is not simply that it would be undemocratic to carve up El Salvador without resort to an electoral process. "The problem," says an astute diplomat, "is that the second you even hint at negotiating that kind of power sharing you will see the morale of the military crumble and the guerrillas would win in a matter of months."

So the war will continue in El Salvador—right along with the harrassment of Nicaragua. And the president will continue to say "only Salvadorans can fight this war." But since the Salvadorans don't appear capable of doing it, it is at least possible that the administration will someday conclude that America must do it for them. And then we'll be reminded of what happened in Vietnam shortly after Lyndon Johnson swore that "American boys will never fight Asian boys' wars." ■

Color by the numbers



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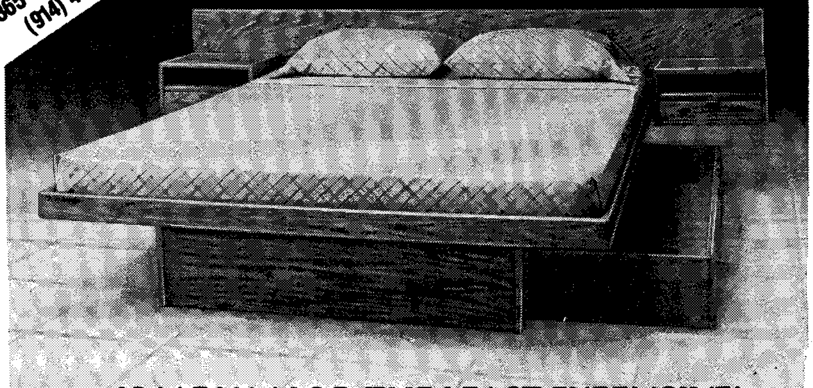

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# IN AND AROUND TOWN

By Ruth Gilbert

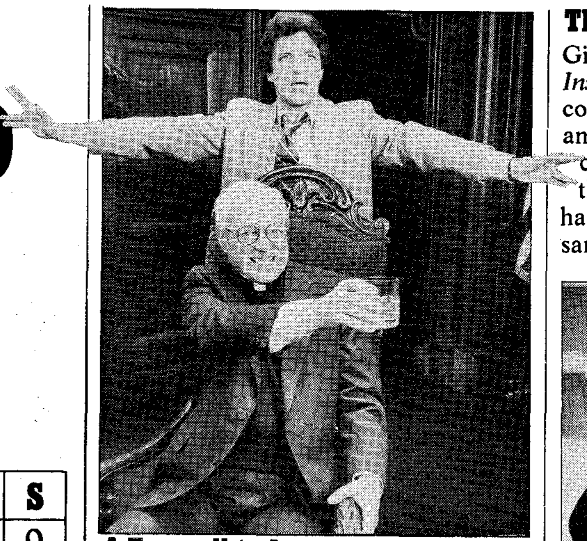
April 4 through 13

| S | M | T | W | T | F | S |
|---|---|---|---|---|---|---|
|  | 4 | 5 | 6 | 7 | 8 | 9 |
| 10 | 11 | 12 | 13 |  |  |  |

The new New York Pops orchestra, led by Skitch Henderson, makes its debut with a tribute to Irving Berlin at Carnegie Hall April 8 at 8 P.M. The Los Angeles Ballet visits New York for the second time April 5 through 9, when it plays the Joyce Theater. Adelaide Hall, who has been a legend ever since she starred with Bill "Bojangles" Robinson in *Blackbirds of 1928*, appears at the Cookery for a month beginning April 5.

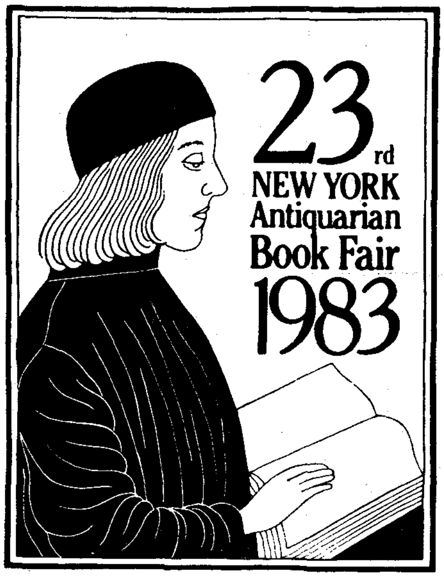
**Taylor-Made**

*Images*, a stimulating and amusing ballet by the wittiest of active choreographers, Paul Taylor, is a modern classic, with music by Debussy. It will be performed four times during the Paul Taylor Dance Company's month-long City Center season, April 5 to May 1.



**A Farewell to Arm**

*The Man Who Had Three Arms*, Edward Albee's latest play, concerns a man's confrontation with the loss of fame that follows the loss of his excess limb. Robert Drivas (above, standing behind William Prince) stars. Opens April 5 at the Lyceum.



**The Perfect Mahlerite**

Gilbert Kaplan, the editor-in-chief of *Institutional Investor*, who took conducting lessons for a year and hired an orchestra and Avery Fisher Hall to conduct Mahler's Second, is back. Now the orchestra (the American Symphony) has hired him, and he'll conduct the same work at Carnegie Hall April 7.

**Book Keeping**

An enormous assortment of books, maps, posters, prints, old photographs, and other treasures in every category has been gathered for the prestigious Antiquarian Book Fair, April 7 to 9 at the Seventh Regiment Armory.

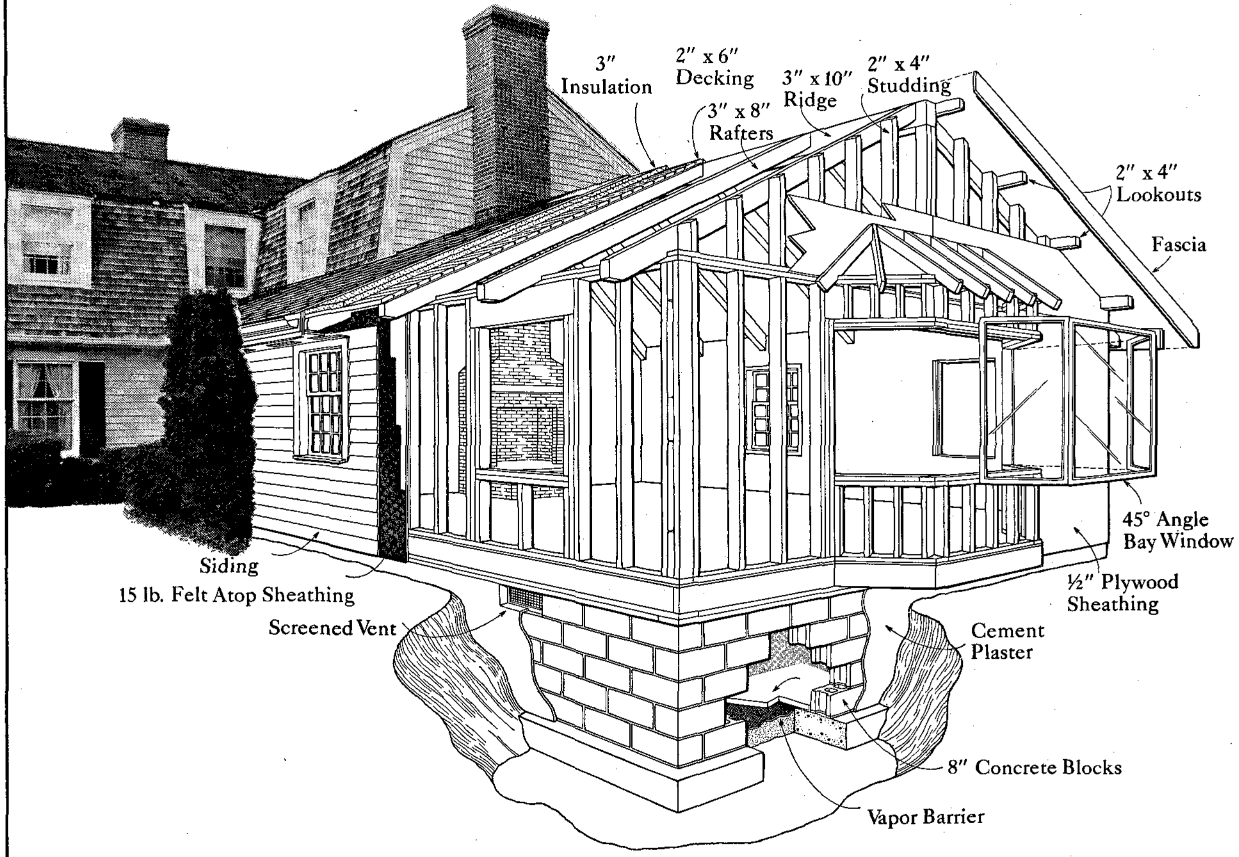
**Ballad of John**

This life-size statue of John Lennon by Australian sculptor Brett-Livingstone Strong was rejected for Strawberry Fields, in Central Park, because of a moratorium on new park art. It's been standing in front of the Los Angeles City Hall but will be installed at the Coliseum April 8 to 11, during ArtExpo, a fine-arts fair with more than 300 exhibitors.

Photographs: top left, Martha Swope; top right, Roger J. Thurber; bottom left, Jack Mitchell.

## *A Fact from Manufacturers Hanover:*

# NOW YOUR HOME CAN PAY FOR ITS OWN IMPROVEMENTS.


3" Insulation
2" x 6" Decking
3" x 8" Rafters
3" x 10" Ridge
2" x 4" Studding
2" x 4" Lookouts
Fascia
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Cement Plaster
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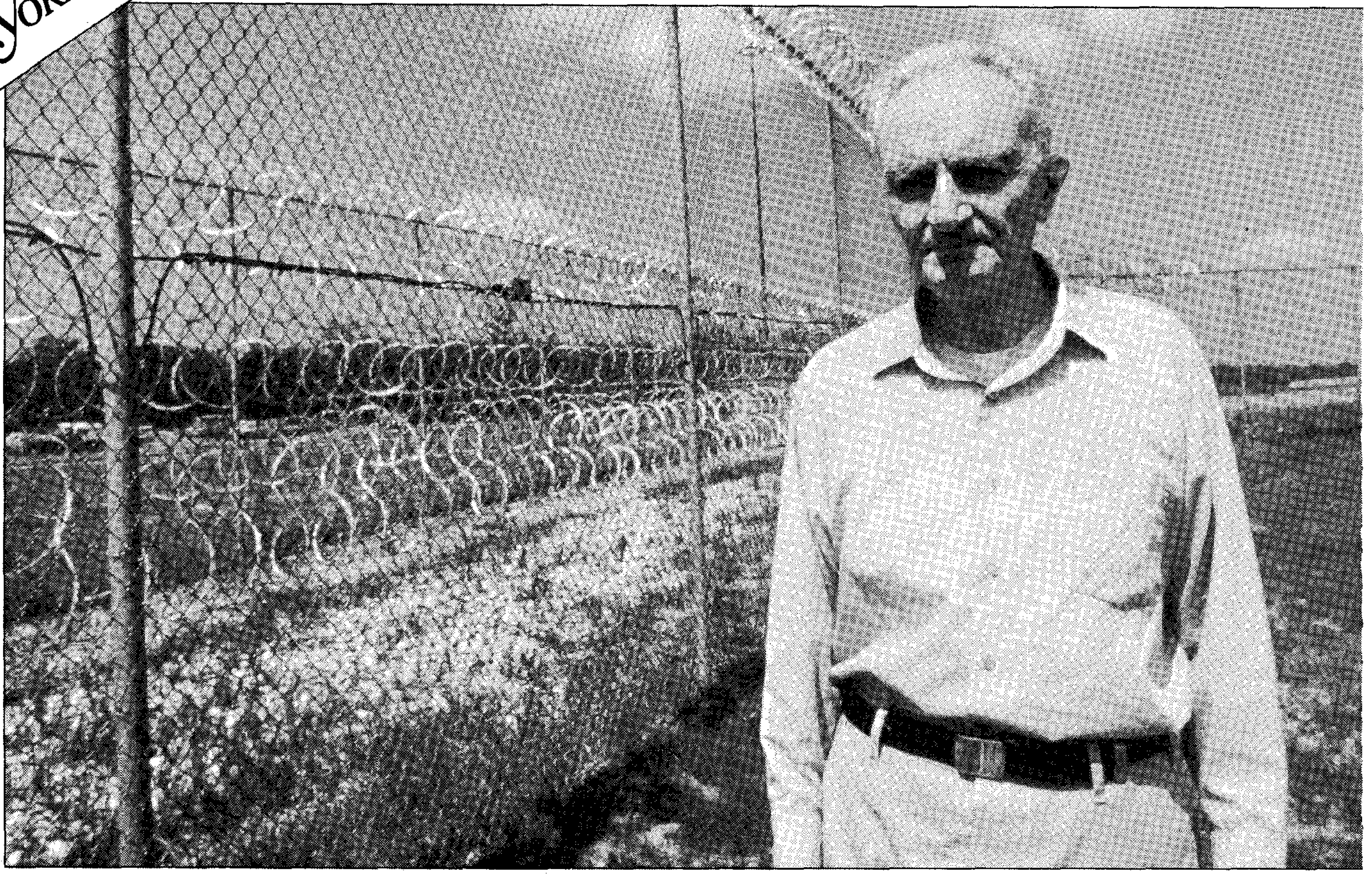


**Father:** *Michele Sindona, the onetime Vatican banker, is now serving time for fraud in the federal penitentiary in Otisville, New York.*

# 'Justifiable Homicide'

### By Luigi DiFonzo

## "...A lawyer investigating Michele Sindona was shot down in 1979. Now Sindona's son ties his father to that unsolved murder..."

IN THE EARLY EVENING OF JULY 12, 1979, a soft-spoken, 41-year-old lawyer named Giorgio Ambrosoli parked his car in the usual spot just outside the door of his Milan apartment. He was exhausted. He had spent the day giving evidence damaging to Michele Sindona, the Italian financier who'd recently been indicted for fraud in the collapse of the Franklin National Bank, in New York. Ambrosoli locked his car, looked up at the window of his apartment, and waved to his wife. She smiled. As he walked toward his building, he heard footsteps racing toward him across the cobblestoned street. He turned and saw three men.

"Are you Giorgio Ambrosoli?" one asked.

"Yes."

Then one of the men pulled out a pistol and shot him five times in the chest. Before he died, Ambrosoli told the Italian authorities that the men had Italian-American accents.

That murder remains one of the unsolved mysteries of the troubling, Byzantine case of Michele Sindona. Convicted in 1980 for his role in the Franklin National scandal, Sindona, 62, is serving a 25-year sentence at the Federal Correctional Institution in Otisville, New York. But authorities have long suspected that he was more than a white-collar criminal—that he was an international godfather involved with the Mafia, narcotics, and murder. Making a case against him has been complicated by his eminent position in the European banking community and by the fact that he is a man with important connections. He had been the banker for the Vatican, a major contributor to Italy's anti-Communist Christian Democratic party, an intimate of ambassadors and C.I.A. agents, and a business associate of David M. Kennedy, treasury secretary in the Nixon administration.

Law-enforcement officials believe that the key to unraveling Sindona's dark world is to solve the murder of Ambrosoli. Working on assignment from the Italian government, Ambrosoli had peeled away the layers of secrecy that Sindona had constructed around his activities. He persisted even after receiving death threats. He knew his life was at risk and yet he also believed he was uncovering evidence of how Sindona circumvented laws, laundered Mafia heroin profits, and infiltrated legitimate businesses in Europe and America. Until a fortnight ago, however, no one had been able to link Sindona conclusively to the Ambrosoli murder.

I have spent more than four years

Photograph by Santi Visalli.

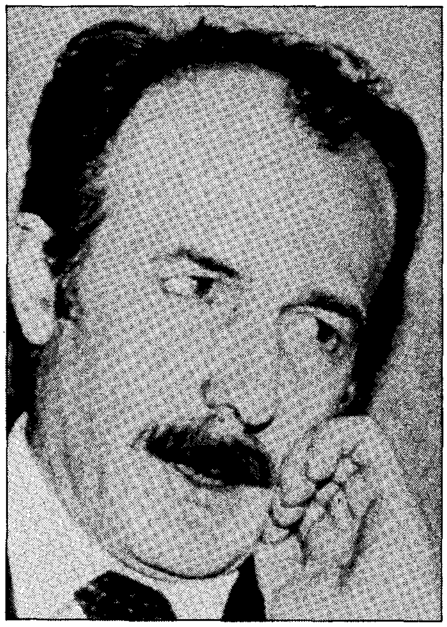
**Son:** *Chicago businessman Nino Sindona claims his father's orders to frighten Giorgio Ambrosoli got out of hand.*

researching the life of Michele Sindona for my new book on the case, *St. Peter's Banker.* During that time, I conducted hundreds of interviews with Michele Sindona and his son Nino, a 35-year-old businessman who lives in Chicago. The Sindonas discussed, among other things, Michele's relationship with the Vatican and with the Gambino crime family, and his role in the disappearance of $1.4-billion from Milan's Banco Ambrosiano. But they were never willing to talk to me about the death of Giorgio Ambrosoli, except to proclaim their innocence. That is, not until Friday, March 18. On that day, Nino Sindona gave me his account of the murder.

During a 28-hour interview, Nino admitted knowing of his father's role in the assassination and claimed that he and his family had been blackmailed after the killing for more than $300,000. He said that Michele had paid William "Billy the Exterminator" Arico, an American who has been charged in Italy with the murder, $100,000 to threaten Ambrosoli—but that Arico had gotten mad at Ambrosoli's courage and killed him. When asked how he felt about this development, Nino said that Ambrosoli's family "doesn't deserve any pity."

"I have no compassion for the f------ guy," Nino said. "A man like Ambrosoli deserves to die—and this is not enough for a son-of-a-bitch like him. I'm sorry he died without suffering. Let's make sure on this point: I'm never going to condemn my father ... because Ambrosoli doesn't deserve to be on this earth."

I have given a copy of Nino's tape-recorded statements to the U.S. Attorney's office in the Eastern District of New York, which has been investigating Michele Sindona. If Nino is telling the truth, his account not only solves the mystery of Ambrosoli's murder, but may expand the case dramatically. Justice Department officials think they can persuade Michele Sindona to turn informer to save Nino from a long prison term. And they believe that Sindona's testimony might give them the weapon they need to crush the largest, most powerful Mafia organization in the world—New York's Gambino crime family.



**The victim:** *Giorgio Ambrosoli.*

UNTIL A FEW YEARS AGO, Michele Sindona's life seemed to be following a far different course. He was born May 8, 1920, in a small, religiously oriented, Sicilian village. A sickly child in an impoverished family, he grew up to be a brilliant student in economics and law at the University of Messina, graduating with honors in 1942. During World War II, Sindona smuggled food supplies from Palermo to Messina and distributed the food among the poverty-stricken peasants of his village. To do this, he needed the help of the Mafia; only it could supply him with the forged documents needed to clear border checks between cities.

After the war, the bishop of Messina introduced Sindona to the Vatican, and, later, Sindona became Pope Paul VI's confidant and banker. He was soon the most powerful banker in Europe. This, however, was not enough to satisfy Sindona. He dreamed of one day becoming as famous as Amadeo Giannini, founder of Bank of America. In 1972, Sindona stunned the international banking community by purchasing controlling interest in Franklin National Bank. But that turned out to be the beginning of his end. For although Franklin National was

Photographs: top, Wide World; bottom, courtesy of *Panorama/Mondadori.*

the eighteenth largest U.S. bank, the Office of the Comptroller of the Currency had already placed it on the list of problem banks. Two years later, the discovery of a vast number of fraudulent currency transactions directed by Sindona destroyed the public's confidence in Franklin National—and brought about the largest bank failure in American history.

The collapse of Franklin National created a panic in the banking community that quickly spread to Europe, causing Sindona's empire to crumble. His Italian and Swiss banks were forced into liquidation. In the aftermath of the crisis, the Italian government appointed Giorgio Ambrosoli liquidator of Sindona's holdings. Ambrosoli's findings provided the U.S. Justice Department with evidence to convict Michele Sindona for his role in the Franklin National catastrophe. In the course of his investigation, however, Ambrosoli also discovered evidence that, at a 1957 Mafia summit meeting in Palermo, Sindona had been picked by the Gambino family to manage the syndicate's reinvestment of drug profits into legitimate businesses. U.S.-government sources say that Ambrosoli's testimony might have led to the prosecution of high-ranking members of the Mafia. It might also have provided the U.S. Customs Service with information to enable it to confiscate billions of dollars Michele Sindona allegedly had secreted in Swiss bank accounts for organized crime. Those enforcement actions seemed to have been shot down with the murder of Giorgio Ambrosoli.

THOUGH BOTH AMERICAN AND Italian police investigated the murder, they made little headway at first. Then they got a break: Henry Hill, a convicted extortionist, was arrested for dealing narcotics, and in exchange for his freedom, he agreed to turn informer. Hill told the U.S. and Italian authorities that a former associate of his, Billy Arico, had killed Ambrosoli on orders from Michele Sindona.

Hill said that Billy Arico had been introduced to Sindona by Robert Venetucci, a convicted heroin dealer and an alleged associate of the Gambino crime family. Hill had met Arico and Venetucci at the Lewisburg federal penitentiary in 1974. By July 1978, all three men had been released and were living on Long Island. Hill told authorities that Arico went to work for him committing armed robberies, distributing cocaine, and making heroin drops for a fee of $2,000 a shipment.

That fall, Hill said, he sold Billy Arico five handguns and an M-11 machine gun with a silencer. When asked why he needed the weapons, Arico allegedly boasted that he had been hired by Michele Sindona to execute contract murders in Italy. Then, in July 1979, Hill said, Arico returned from Italy and told him that he had just committed a murder for Sindona. Sitting in Hill's Rockville Centre house, Arico waved an Italian-newspaper clipping at Hill, saying, "This is the fellow I whacked out over there, Mr. Ambrosoli."

Arico also claimed, according to Hill, that Michele and Nino Sindona were going to set him up in a food-import business that was a front for heroin smuggling.

**Conspirators?** *Robert Venetucci, William "Billy the Exterminator" Arico.*

On July 7, 1981, based largely on Hill's statements, the Italian government charged Michele Sindona with ordering the murder of Giorgio Ambrosoli and named William Arico as one of the three killers. (The other two men were not identified.) Nino Sindona was charged with complicity in the murder for allegedly helping to introduce Arico to his father. Italian extradition requests for Michele, Nino, and Arico are in process.

Meanwhile, the Justice Department was limited in what it could do. Because the murder had occurred in Italy, U.S. authorities could only move against elements of the crime that had taken place in the United States—such as conspiracy to commit murder or obstruction of justice. Moreover, U.S. rules of evidence are stricter than Italian. Hill's hearsay testimony wouldn't be allowed in a U.S. court. Within a year, Arico was back in prison on assorted charges, but he wasn't talking. So without any hard evidence, American authorities were stalled.

DURING AN INTERVIEW WITH Nino in June 1982 at his sister's Park Avenue apartment, I asked him if he knew Robert Venetucci. Nino insisted that he'd never heard the name. By last October, however, I had acquired a copy of the 1979 long-distance toll records for Asipco, Inc., a Manhattan-based investment company owned and controlled by Michele Sindona and his daughter, Maria Elisa Magnoni. Between May and June of 1979 someone at Asipco had placed six calls to the home of Robert Venetucci. When asked who had access to the Asipco office, Nino Sindona said, "My father, Maria Elisa, and myself—but I only rented space from my father." This time when I asked Nino if he was sure he had never heard of Robert Venetucci, he said, "I told you, the name sounds familiar. Perhaps I met this Venetucci, but I'm not sure."

I continued to trace financial transactions between Michele Sindona and several companies with ties to Robert Venetucci, including Ace Pizza Corporation. On November 3, 1982, Nino called me to say that Michele and some of his associates were unhappy with my investigation into their financial affairs. He warned that if I did not stop, he would not be able to protect me from his father's friends. Nino went on to excoriate Federal Judge Thomas Griesa, who'd presided over his father's trial, and the prosecutor in the case, John Kenney.

"My father has gone through enough," Nino said. "Now it's time our enemies go through something. Griesa, Kenney, it's their turn to suffer. Not my father again, not us. We have done nothing."

Later, he said, "Before I told you that, in my opinion, in order to solve [my father's] case, to obtain justice in the overall picture ... there would be no crime that I would be afraid of committing.... People like Kenney, Griesa—they could die of the worst pain, and for me it would only be a case for a big champagne celebration."

"I believe in justifiable homicide," Nino said.

Photograph, right: Wide World.

**". . .'My father has gone through enough,' Nino Sindona told me last November. 'It's time our enemies go through something'. . ."**

Asked how he could justify murder, he answered, "I could justify it in about a second and a half. Like I could justify political murder in a second and a half. . . . Let's assume that I want to kill Judge Griesa. For me it's self-defense . . . because he committed the enormous crime of . . . putting my father in jail for life. And there is no chance for a retrial [as long as] he is alive. So by killing him [we] will obtain a chance for a retrial. So—self-defense."

IN THE COURSE OF RESEARCHING MY book, I'd discovered evidence indicating that Michele Sindona had been robbed of $52 million by Carlo Bordoni, the government's chief witness against Sindona in the Franklin National Bank trial. This finding was published in the March 7, 1983, issue of *New York*. Within days, Michele Sindona's attorneys, Robert J. Costello, of New York, and Professor Alan Dershowitz, of the Harvard Law School, requested a meeting.

We met on Friday morning, March 18, at Dershowitz's Harvard office. Nino Sindona was there. Dershowitz and Costello said that, in their opinion, Michele Sindona had not received a fair trial. To correct this injustice, they wanted an advance copy of my book, support material regarding the Bordoni theft, and anything else that could help reverse Sindona's conviction. I promised them a copy of the book, but made no other agreements.

Sensing that, with my book completed, Nino might finally open up to me about Robert Venetucci, I convinced him to stay in Boston that night. Nino, who attended college in Canada, speaks English well. In his room at the Logan Airport Hilton, we sat at a medium-size white table. On my lap was a leather folder stuffed with documents linking Nino and Michele Sindona to Venetucci and to the murder of Giorgio Ambrosoli. Producing a copy of Henry Hill's deposition, I read the sections most damaging to the Sindonas. Then I set the transcript on the table and repeated Hill's story.

Nino was obviously uncomfortable, yet he never attempted to end the session. I withdrew another file from the folder. It contained copies of the papers Billy Arico had with him the day he was arrested. The papers included a photocopy of a business card with Robert Venetucci's name on it, the name and telephone number of Marvin E. Frankel, Sindona's attorney in the Franklin-bank case, and travel records indicating that Arico might have been near Milan when Ambrosoli was killed.

Next, I handed Nino a copy of the Asipco toll records, along with proof that the telephone number in question belonged to Robert Venetucci. Nino took off his tie and wrapped it around his fist, pulling it so tight that the tips of his fingers were white. I handed him a picture of Robert Venetucci.

"Yes, yes, I know this man," he finally admitted, his face drained of color.

"Now I am going to tell you something really fantastic," Nino whispered.

NINO ADMITTED THAT HE AND his father had been partners with Venetucci in a company that imported pasta, wine, cheese, and olive oil from Italy. Sometime in 1978, Nino said, Venetucci introduced Michele Sindona to Billy Arico. Nino, however, claimed he didn't meet Arico at that time. He insisted he'd known nothing about the Ambrosoli murder until the warrants were issued by the Italian government. With that development, Nino said, he'd decided to get in touch with Venetucci to find out what was going on. Worried about a possible wiretap that would disclose his voice, Nino paid a prostitute to call Venetucci from a mid-Manhattan pay phone and arrange a meeting. Later that same day, July 9, 1981, he and Venetucci met at the Vince Lombardi Service Area, on the New Jersey Turnpike. Nino quickly asked if Venetucci knew "a guy named Arico." According to Nino, Venetucci admitted that "Billy Arico" was a very good friend of his.

Nino said that Venetucci then told him he had sent Arico to Milan, at Michele Sindona's request, "to scare Ambrosoli." But when Arico phoned Ambrosoli and threatened to kill him if he didn't leave Michele Sindona alone, Ambrosoli told Arico to get lost. This angered Arico. "Billy went back to Venetucci," Nino said, "and complained, saying, 'This guy, this son-of-a-bitch, who does he think he is? He thinks I'm kidding. I'm going to show him I'm not kidding.' " So on July 12, 1979, according to Nino Sindona, Arico, accompanied by two men, shot Giorgio Ambrosoli.

After hearing Venetucci's story, Nino visited his father at the Metropolitan Correctional Center in Manhattan. "My father," Nino said, "admitted to me that it was Arico . . . who committed the murder. They were threatening Ambrosoli and it was effective for a while. Billy was sent [to Milan] by Venetucci, at my father's request," and was supposed to shoot at Ambrosoli, but not kill him. "Instead, Arico committed the murder."

With me, Nino argued at first that his father was not really guilty of murder because Michele Sindona had wanted Arico only to shoot at Ambrosoli, not kill him. Later that night, however, Nino said, "I was just thinking that there has been a major murder in which I now know that my father is not innocent. Sooner or later, my father is going to pay for it."

Nino claimed that after Arico was arrested, Venetucci started making demands for money. "People have to survive," Venetucci explained, according to Nino. "People get caught and then they confess. But if we take care of [Arico's] family, he's never going to do it."

So, Nino said, he and his father paid Venetucci and Arico between $5,000 and $40,000 a month to keep their mouths shut. He claimed he'd made the most recent payment on January 15, 1983, when he wire-transferred $40,000 from Union Bank of Switzerland, Lugano, to the account of Ace Pizza Corporation at Bank Leumi in New York.

WHY DID NINO TELL ME all this? I suspect he placed too much significance on the fact that I also am of Sicilian heritage and therefore assumed that my sense of honor was firmly entrenched in the distorted and sinister morality of *omertà*, a pagan ritual that promotes silence to protect the criminal acts of a few people.

U.S. government sources say they expect that Nino Sindona will be arrested and charged with obstruction of justice and being an accessory after the fact. Federal agents also plan to visit Michele Sindona at the federal penitentiary in Otisville. They are betting that Michele will help his son get out of this jam by giving them detailed information about the Gambino family's heroin dealing, murder, infiltration of legitimate businesses, and the location of billions of dollars the Mafia has hidden away in secret Swiss bank accounts. Italian authorities would also like to talk to Sindona. With the government there swinging to the left, officials want to question him about his connections with the notoriously right-wing Masonic lodge known as Propaganda Due, and about the Vatican's mysterious involvement in the $1.4 billion missing from Milan's Banco Ambrosiano.

Thus, Giorgio Ambrosoli's courageous investigation could lead in even more directions. The sad paradox is that the quiet little lawyer may be more effective in his death than he could have been alive. ■

# The Cop Who Loved The Oak Bar

### By Michael Daly

BY HIS TWENTY-FIRST BIRTHDAY, Jack Maple had signed on with the Transit Police, married his high-school sweetheart, and taken out a mortgage on a two-family house on a tree-lined street in Queens. He was in every way a perfect officer of the law, and only when he chanced to stroll past the Plaza hotel did he reveal aspirations that set him apart from his fellow officers. Much to the amusement of his colleagues, Maple would peer through the windows of the Oak Bar and announce that he would someday join the men in suits and ties who laughed and drank on the other side of the plate glass.

"I always felt I belonged there," Maple says.

Over the years that followed, Maple spent much of his time with thieves and killers and rapists, and there was no hint that he would ever come closer to the Oak Bar than the sidewalk. One evening, a dope peddler in Bryant Park pointed a pistol at Maple's face. Maple knocked the barrel to the side, and the muzzle flash burned his cheek. Maple then shot the peddler. That night, he headed home past the Plaza wearing a bloodstained T-shirt. Again, he gazed through the windows of the Oak Bar. He remembers, "It looks like nothing bad could ever happen in there."

By late 1980, Maple had made some 400 arrests, and, at 27, he became the youngest detective in the department. Deciding he needed a more dignified image than that of a fat cop who grimaced because his pants were too tight, Maple embarked on a diet of 30 cups of coffee a day supplemented by an occasional bite of fish. In five weeks, he dropped from 225 pounds to 160 pounds. His waist melted from a 40 to a size 30. He had three designer suits fitted to his new physique and hung them on his bedroom wall like paintings. He also purchased a homburg and a dozen bow ties. Maple says, "I always felt the bow tie had a classic look."

And so, as he chanced to pass the Plaza hotel in his fifth week as detective, Jack Maple found for the first time that he bore a certain resemblance to the people behind the plate-glass windows of the Oak Bar. Maple had just completed a day tour, and he was wearing a three-piece pin-striped suit, a white shirt, and a bow tie with red and gray stripes. He had stopped earlier in the day at the flower stand in the Union Turnpike IND station, and he had a red carnation in his lapel as he walked up the marble stairs and into the Plaza.

A few cushioned steps across the carpet and Maple was in the Oak Bar. The coolness of the dim lighting was balanced by the warmth of the polished wood. The voices in the room never rose above a murmur.

"The first time I walked into the Oak Bar and sat down, I knew that was where I should always be," Maple says.

Throwing a $20 bill on the bar, Maple ordered a Chablis on the rocks. The bartender ignored the bill and rang up the drink on a check. Maple remembers, "The bartender looked at me like I was nuts for putting the money up. I never made that mistake again." Maple slipped the $20 bill back in his pocket. He sipped wine and engaged a corporate lawyer in what he would later call "chitchat." Maple remembers, "He said he made a lot of money, but he didn't have the time to enjoy it. I said to him, 'You give me the money and I'll send you postcards saying what a great time I'm having.' "

In the days that followed, Maple visited the bars at the St. Moritz, the Waldorf-Astoria, and the Sherry Netherland. After a return engagement at the Oak Bar, he strolled through the lobby and came upon the Palm Court. Maple took a seat, and a waitress appeared to take his order of a coffee and chocolate cheesecake. The waitress seemed to know the exact moment Maple wanted a second cup of coffee. And just as Maple felt a desire for a glass of water, the waitress came up to fill his glass.

"Their timing is perfect," Maple says. "They know the right moment."

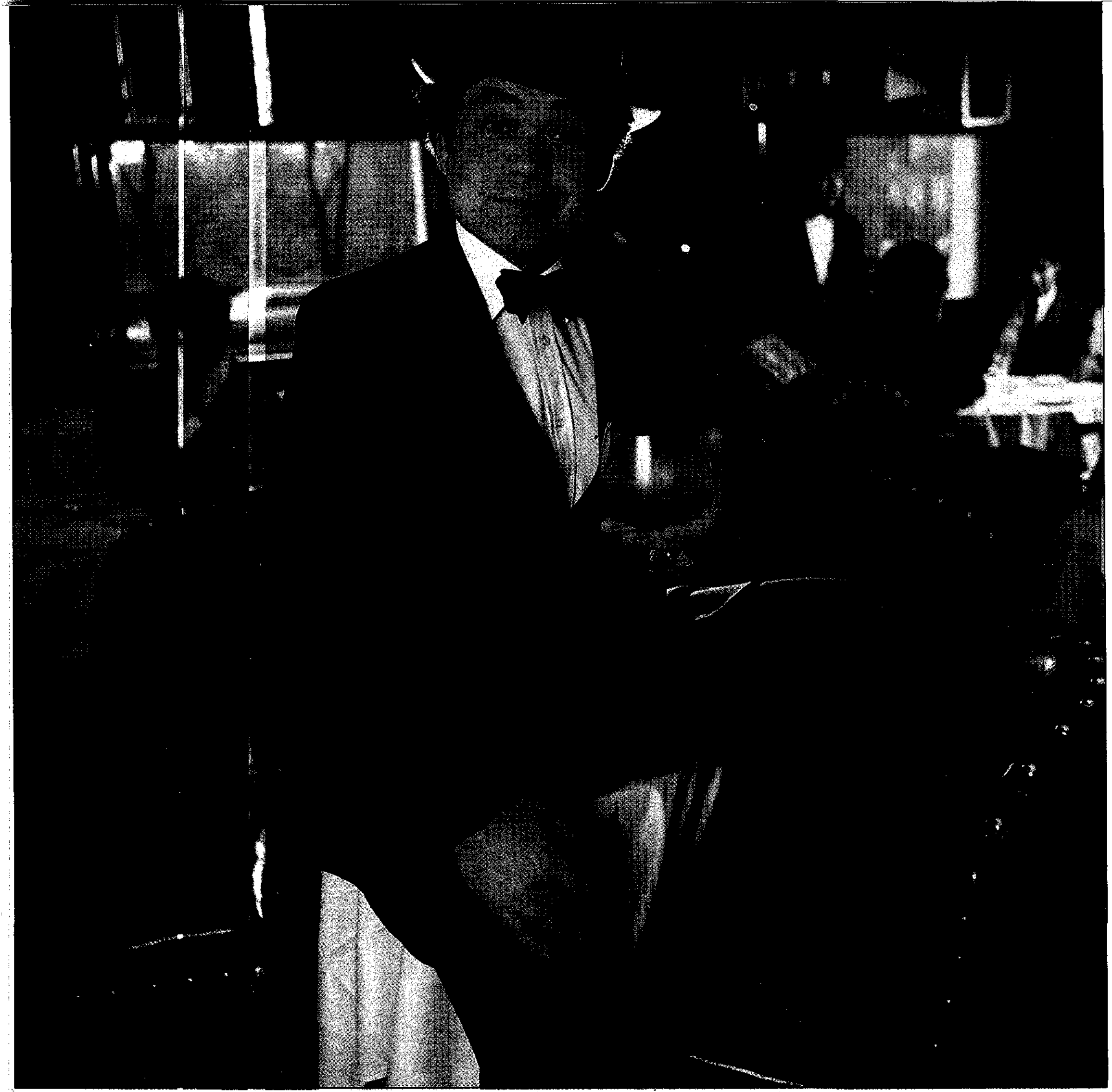
SOON, MAPLE WAS A REGULAR AT the Palm Court. After one particularly bad day in the subway, Maple slipped the violin player a $5 bill and asked him to play a tune from when Maple and his wife fell in love, "Lara's Theme."

Maple remembers, "Of course, he looked over, saw I was settled, and *then* picked up the violin and played." Only once did the Palm Court seem less than perfect. On that night, a waiter asked Maple to hurry with his coffee because Alan King was scheduled to film a movie scene there.

"I was very annoyed," Maple says. "I told him Mr. King had to wait."

After each evening at the Plaza, Maple would hop the F train back to Queens. He would play with his three-year-old daughter and scold his dog and watch television. From the bay windows in the living room, he could look out on the tree-lined street. An occasional teenager in designer jeans passed on his way to score angel dust in Forest Park. Sometimes, a car came up the block, stopped at the intersection, and drove on. There were no people in evening clothes.

Photographed by Larry Williams.



**PLAZA SWEET**

SERGEANT JACK MAPLE IN THE OAK BAR. "THE FIRST TIME I WALKED IN AND SAT DOWN, I KNEW THAT WAS WHERE I SHOULD ALWAYS BE."

There were no limousines or hansom cabs.

"Before, I thought my house was Tara in *Gone With the Wind*," Maple says.

During one of his evenings at home, Maple saw a commercial for a company called the Money Store. He scribbled down the phone number that flashed on the television screen, and picked up the telephone. He remembers, "I knew I was in trouble when they were overly friendly." Saying he would call back some other time, Maple hung up. Over the days that followed, he forced himself to stay away from the telephone. Finally, the temptation proved too great and he grabbed the receiver.

"I tried not to call, I really did," Maple says.

Two days later, Maple went into the Money Store branch on Long Island. He signed a paper that put his house up as collateral, and he picked up a check for $20,000. To this he added an $8,000 pension loan. From then on, he stopped at a Citibank branch every few hours to see if the two checks had cleared. Finally, at the branch on Lefferts Boulevard, Maple slid his plastic card into the computer and saw the figure $28,000 flash on the display screen. Now Jack Maple was ready to roll.

IN KEEPING WITH HIS NEW WEALTH, Maple now washed down his $4.50 slice of cheesecake at the Palm Court with a $110 bottle of Dom Pérignon champagne. After years of patrolling Times Square and watching well-dressed people pour into the theaters, Maple went to see a Broadway show. The show was *42nd Street*, and Maple's favorite tune was "We're in the Money." On another night, Maple went to the River Café, in Brooklyn. There, he tried sushi.

"I didn't let anybody know I didn't know what it was," Maple says.

As commuting by subway was not in keeping with his new life-style, Maple purchased an Alfa Romeo Spider sports car. He had never driven a stick shift, and he caused considerable excitement as he pulled away from the dealership and tried to work the car's five-speed gearbox. As Maple neared home, the car broke down. Jack Maple, man-about-town, had to push his Alfa to a gas station.

When summer came, the Oak Bar, the Palm Court, and the other spots on Maple's itinerary filled with people who had Hamptons' tans. Maple spent hours sunning himself on a dock in Dead Horse Bay, in Brooklyn. Off duty, he took to wearing open-necked white shirts, gray slacks, and soft black loafers without socks. Maple remembers, "No socks—that's the very preppie thing. I was dressed casually elegant." On duty, Maple stayed with the bow ties and sported a straw boater. This, of course, drew some comment from his neighbors.

"They'd ask me, what was I, undercover?" Maple says. "And I'd say to myself, 'If they only knew how undercover I was.' "

The wardrobe also proved to have a certain effect on felons, and Maple was able to arrest fifteen stickup men in a month without so much as a tussle. At a Sands Street housing project, Maple encountered a large purse snatcher who threatened to do him bodily harm. Maple pointed out that he was wearing a $400 suit and $100 shoes. Maple then held open the door of his unmarked car. Apparently sensing that something terrible would happen if Maple were to wrinkle his suit or scuff his shoes, the purse snatcher slid into the backseat.

After a particularly tough day, Maple would head over to the men's room at the Plaza to wash and shave. After splashing himself with Zizanie cologne, he would leave a dollar tip for the washroom attendant. Sometimes, Maple

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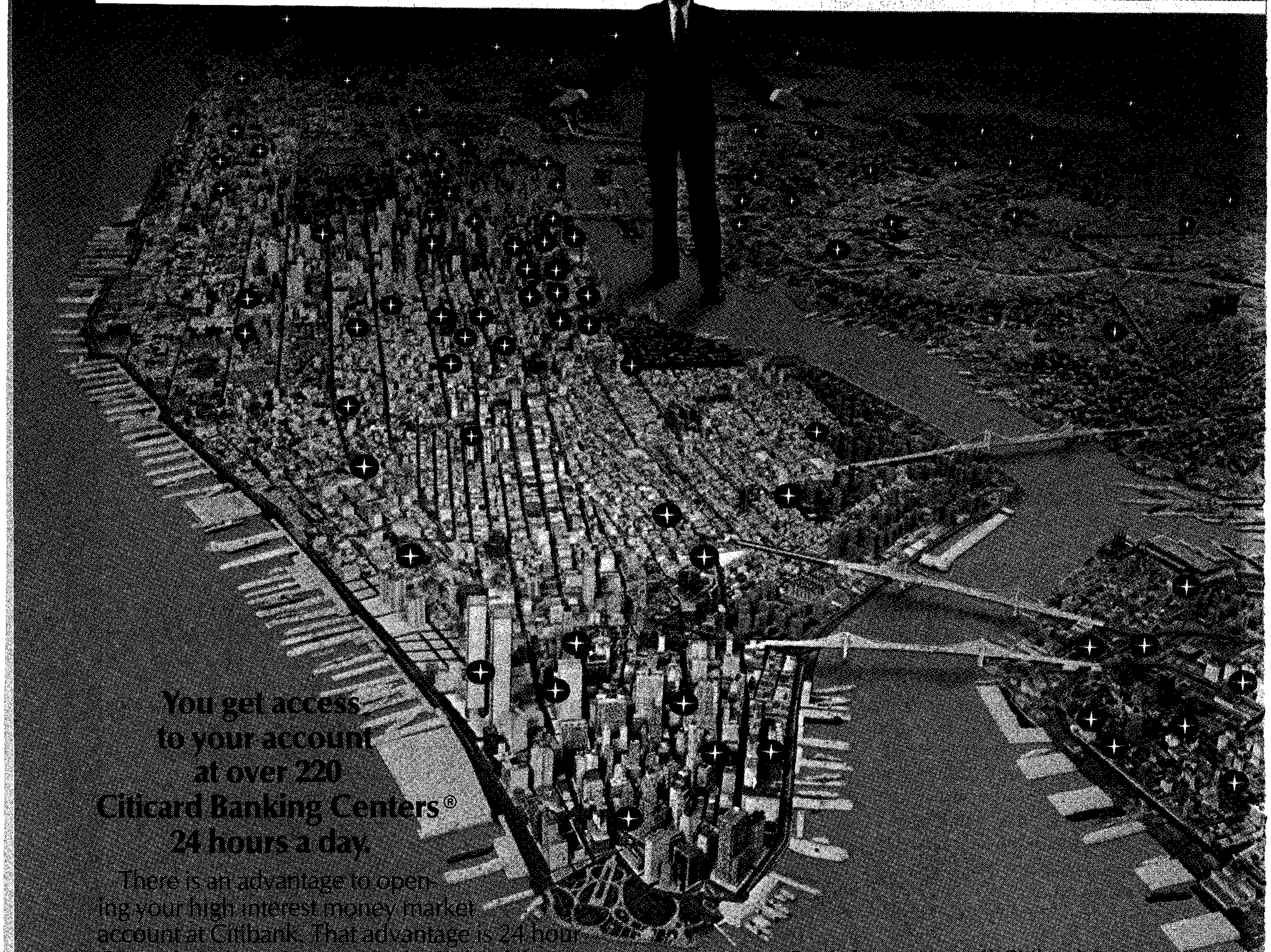

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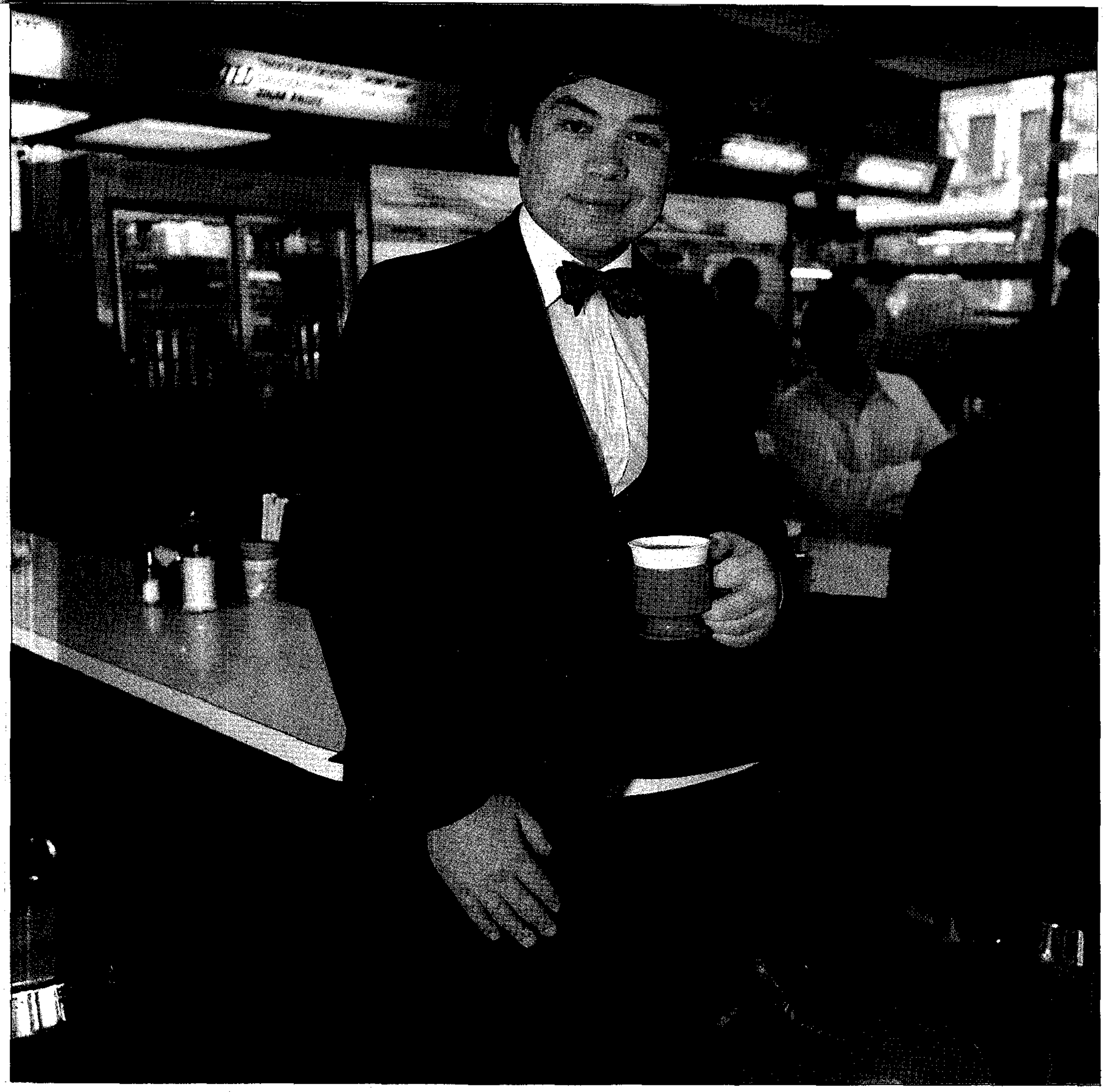


**AFTER THE FALL**

> "I REALLY BELIEVE WHEN I WAS BORN THEY MESSED UP AND PUT ME IN A CIVIL-SERVICE BASSINET BY MISTAKE."

would sit in the lobby and read yachting magazines. Maple remembers, "I really believe when I was born they messed up and put me in a civil-service bassinet by mistake."

And all Jack Maple had to do to support this wonderful life was slide a plastic card into one of the Citibank computer terminals. Maple remembers, "I was like a Citibank junkie." During one trip to the computer, Maple hit the button for account information and saw that his fortune had dwindled below $2,000. Maple checked into the Waldorf and filled the bathroom sink with bottles of champagne. Later, at the Oak Bar, Maple found himself standing next to a real-estate magnate and his wife. "My wife is better looking," Maple says.

That weekend, Maple went to Broadway shows and ate at his favorite restaurants and had several slices of chocolate cheesecake at the Palm Court. He stopped by the Stage deli for a late-night sandwich and encountered Raquel Welch. The following morning, Maple took a final stroll along the Waldorf's Peacock Alley and then went home.

The next day, Maple went to the Citibank branch in Kew Gardens. He slid in his plastic card and hit a button. The green numbers that flashed on the screen informed him that his total personal fortune now stood at $12. Maple says, "It was something horrible." In the days that followed, Maple was seen in such spots as a doughnut shop on Eighth Avenue and a lunch counter in the Times Square subway station. One afternoon, he took his daughter to McDonald's in Queens. Maple had a cheeseburger and fries while his daughter raced around the playground.

"This is some fall, from the Palm Court to the playground at McDonald's," Maple says.

FOR SOME TIME, HIS WIFE HAD suspected that he was living beyond his means. Somehow, Maple had been able to conceal from her the full extent of his extravagance. Now, faced with a future that promised little more than years of payments to the Money Store on an annual salary of under $30,000, Maple decided he had nothing to lose. He confessed all. His wife is a practical woman, and after her temper cooled, she directed Maple to begin his penance by painting the inside of their house.

"I like painting, I love it, I really do," Maple says.

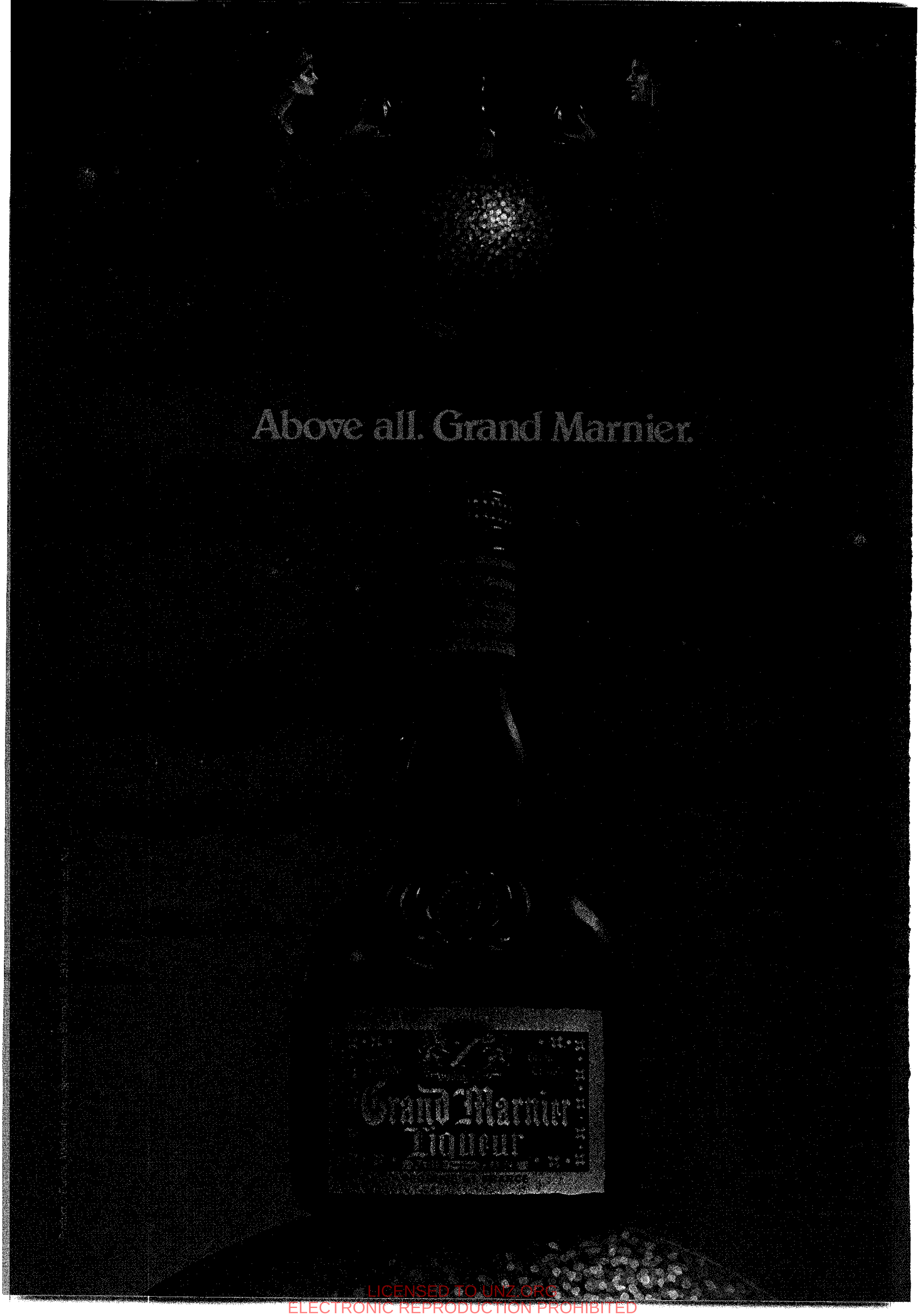
No longer able to afford to be a man-about-town, Maple continued to be one of the town's most able defenders. He was promoted to sergeant and, adding a Churchill cigar to the homburg and the bow tie, he cracked a ring of jewel thieves. One $4,500 Rolex watch ended up in the possession of a vice-president at E. F. Hutton.

"When Sergeant Maple talked, E. F. Hutton listened," Maple says.

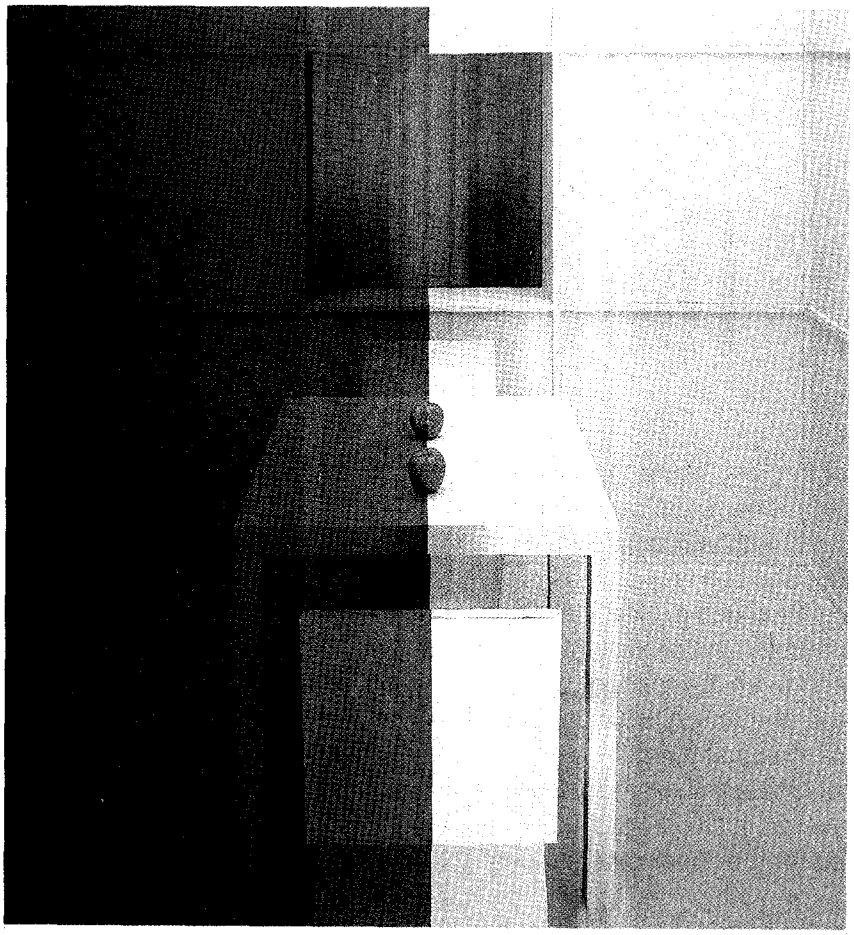
Skipping lunches, Maple saved enough money for one more appearance at the Plaza. On a warm afternoon a few weeks ago, he walked into the Oak Bar. Many of his fellow officers sought to escape the stress of the streets in gin mills. Some had become alcoholics. A few became suicides. And as he sipped a Chablis, Maple decided that his friends would have done better to have had a fling at the Plaza.

"It would be hard to be an alcoholic at $4.50 a pop," Maple says.

Two rookies came up the street and spotted Maple sitting by one of the windows. Maple raised his glass. Later, he went down to the men's room. The attendant asked, "How have you been?" Maple said, "I haven't been around for a while." Then Maple left his usual dollar tip and headed home to Queens, smelling of Zizanie cologne. ■


Above all. Grand Marnier.
Grand Marnier
Liqueur

# Color Comes Back



*"Primary Residence" (left) was designed and constructed by Shelton, Mindel & Associates. Millwork was contracted by John Wold. The Z-chairs are from Theema. Paint courtesy of Janovic/Plaza.*

### BY ANNA WINTOUR

### WITH JACQUES DEHORNOIS

For New Yorkers attuned to the "fashionable" white walls so loved by landlords and the International Style, color may seem an intruder from another time or place—Federal blue, William Morris maroon, the burnt orange of the Southwest. But the rigors of modernism—the hard lines of Bauhaus furniture etched against stark white walls—have taken their toll, and city people are once again looking to fill their homes with contemporary color.

Post-modernism's palette of rich and offbeat tones has its appeal, but its references to Doric temples and pharaonic Egypt sit uneasily with those who have learned to cherish form as function. Where are the truly modern residential interiors that use color?

We asked five designers to make a case for adding color in a thoroughly modern way. One of them was Lee Mindel, who, with Peter Shelton, designed the space above to playfully suggest a child's room. "Color creates its own dimension," Mindel says. Color may shout or whisper, but it always carries a message.

On the pages that follow, a look at how color has been used in the past and how these designers would like to see it used in the future.

PHOTOGRAPHED BY OBERTO GILI

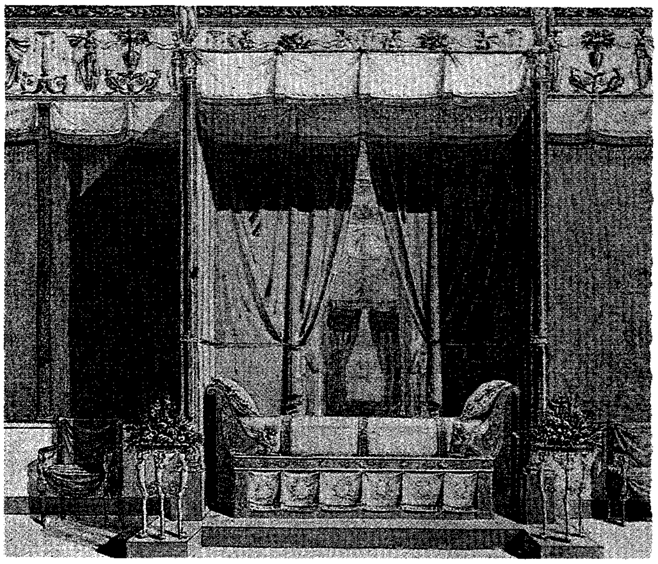
# The Colorful Past

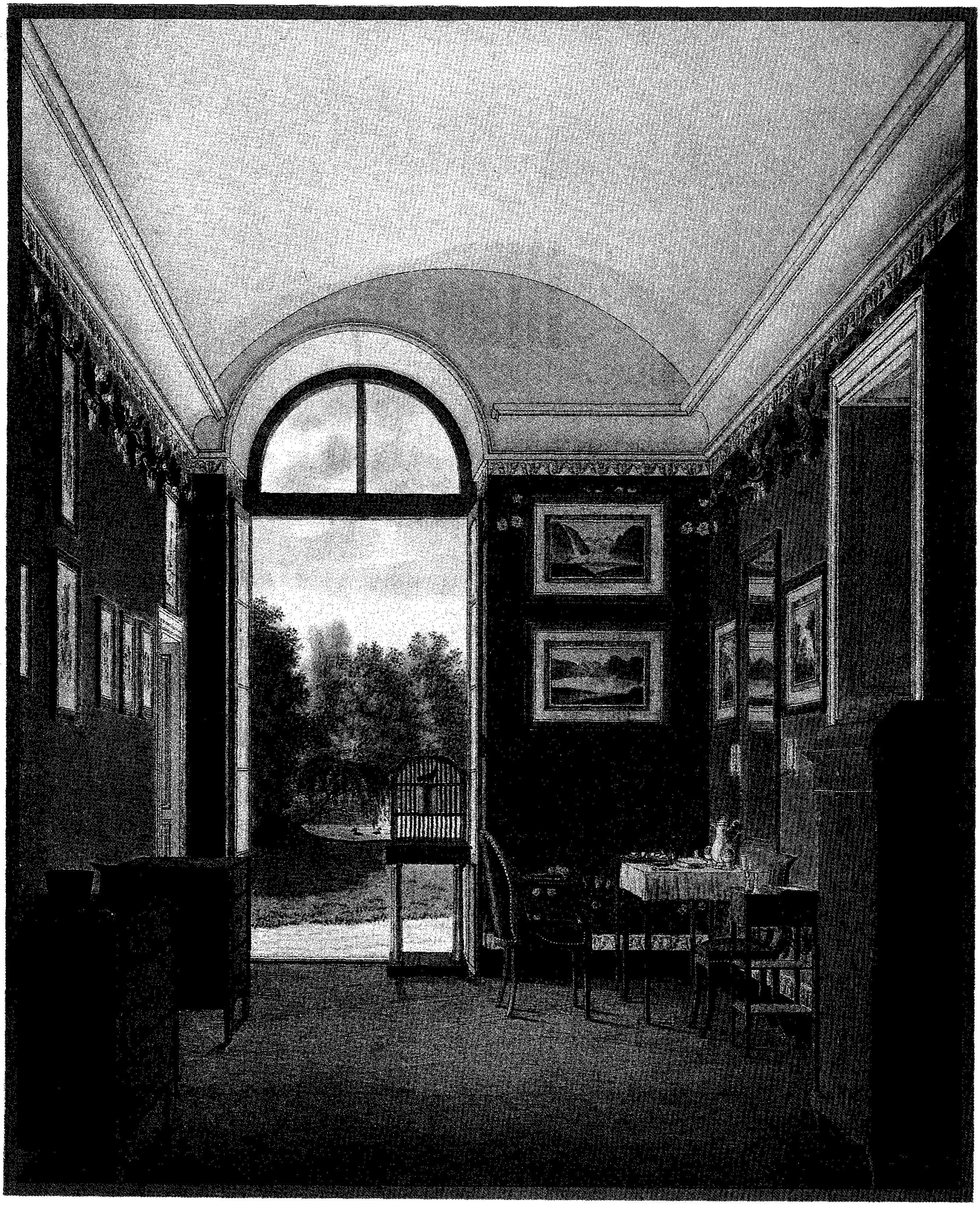
From the villas of ancient Rome to the salons of Bloomsbury, people have decorated with color in many ways, and with varying degrees of exuberance. The stylized wall paintings of Egypt and the lyrical frescoes of Herculaneum seem simple in contrast to the ornamented interiors of Islamic culture and even the rococo paint-and-gilt panels of eighteenth-century Europe. Color has always meant more than just paint: The richly appointed salons of nineteenth-century Europe were frequently covered in silk brocade. Poorer householders opted for the "poor man's tapestry," wallpaper.

Very early American interiors were, of necessity, often characterized by unpainted lath and plaster. But by the start of the eighteenth century, even America was accenting walls and moldings with paint, and by the late nineteenth century, prosperous Americans were out-ornamenting their European counterparts.

The International Style of the twenties and thirties attempted to sweep these Victorian interiors clean and bathe them in cool white light. But the Bauhaus builders had little success in preaching glass and steel to an American middle class intent on adorning suburban tract houses with Colonial cocktail tables and such.

Only in postwar New York–filled with people in too much of a hurry to worry about tradition–did the International Style come into its own. To get where New York's anonymous white boxes are today, it remained for the minimalists of the seventies to take away what little furniture was left in them.





*A springlike green made the room above, in the Southern Pavilion of the Nymphenburg Castle, ideal as a dressing and breakfast room in the early nineteenth century for King Max Joseph of the Bavarian royal family. The picture is from* Das Wittelsbacher Album *(Prestel-Verlag, Munich; through Wittenborn Art Books).*

*The theme for this bedchamber. (opposite page, top) was Pompeii, but the color came from popular Wedgwood china. The picture is from* An Illustrated History of Interior Decoration, *by Mario Praz (Thames and Hudson).*

*English architect Edward Burne-Jones moved to the homely comfort of the Grange in 1868. His drawing room (opposite page, bottom), with its yellow walls and delphinium-blue slipcovered furniture, had a simple, unfussy air. The picture is from* Victorians at Home, *by Susan Lasdun (The Viking Press).*

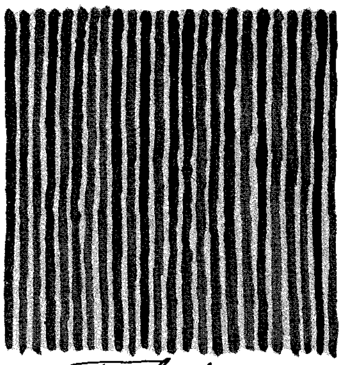
# Blue Impressions

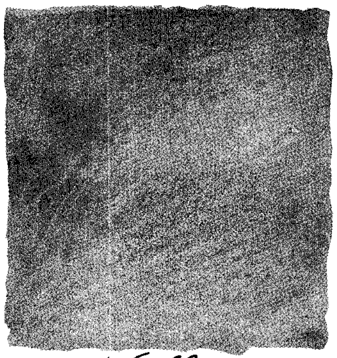
The dining room of this boxy West Side high rise takes on a European air in the hands of Jean-Paul Beaujard. The designer and antiques dealer created the seemingly sun-dappled salon with a woman in mind. "When she comes in from the noise and energy of Manhattan she has an intimate, personal space filled with un–New York–like peace and quiet," the designer explains.

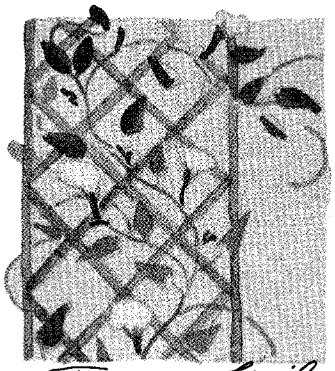
The blue walls get their depth from a second coat of paint sponge-dabbed over a first. Instead of draperies, trompe l'oeil treillage frames the wide windows, which have shades made from crisp blue-and-white striped fabric for privacy.

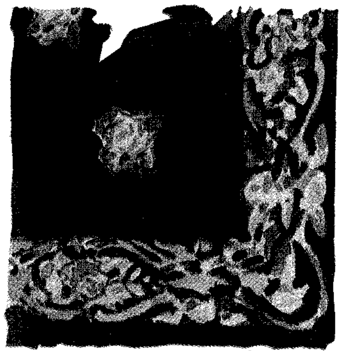
The surprise of the room treatment (overleaf) is the way the islands of traditional Biedermeier furniture that dot the room enhance its open-air quality. "I chose Biedermeier for its elegant lines," says Beaujard, "and for its light woods."

The designer, who specializes in nineteenth-century furnishings and who recently outfitted La Crémerie, a Lexington Avenue restaurant, in authentic Paris dairy-store fashion, obviously likes to blend the fresh with the classic. About this dining room, which he calls "Blue Impressions," and about all his work, Beaujard says, "I like to think that a door could be shut on one of my rooms for ten years and that when the door was opened the room would look as inviting to a prospective occupant as it does today."



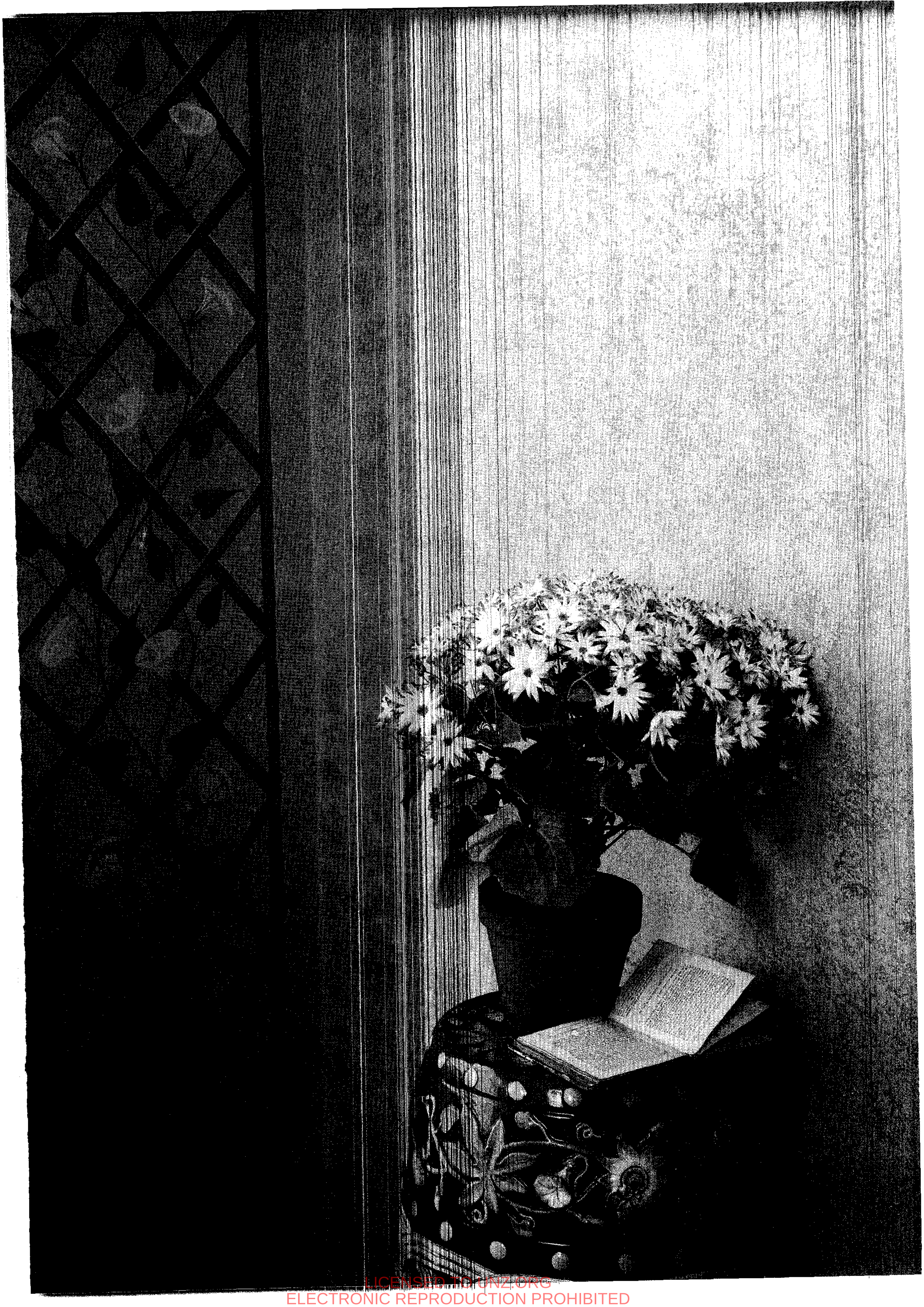



Trompe L'oeil.



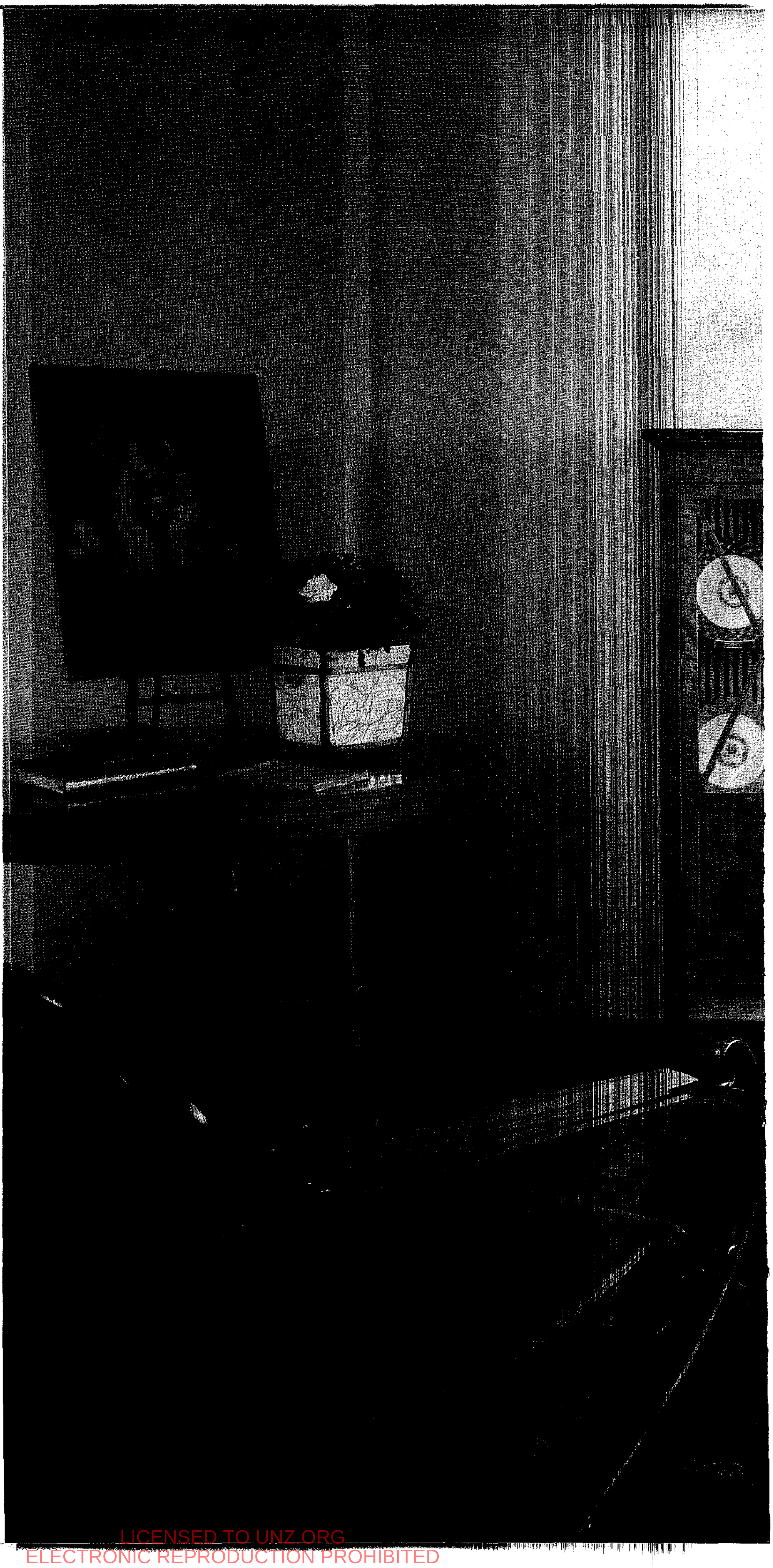
*Blue walls and painted morning glories turn this West Side dining room into a secret spring garden. Jean-Paul Beaujard chose Marimekko's "Picket Blue" sheets (above, left) for window shades. Forray-Paddington sponge-painted the walls. The treillage is by Evergreene Painting Studios. The flower-studded antique French needlepoint rug is from the Rug Loft. The cineraria plant (right) is from Flowers on the Square. The Minton garden stool is from Beaujard's collection.*

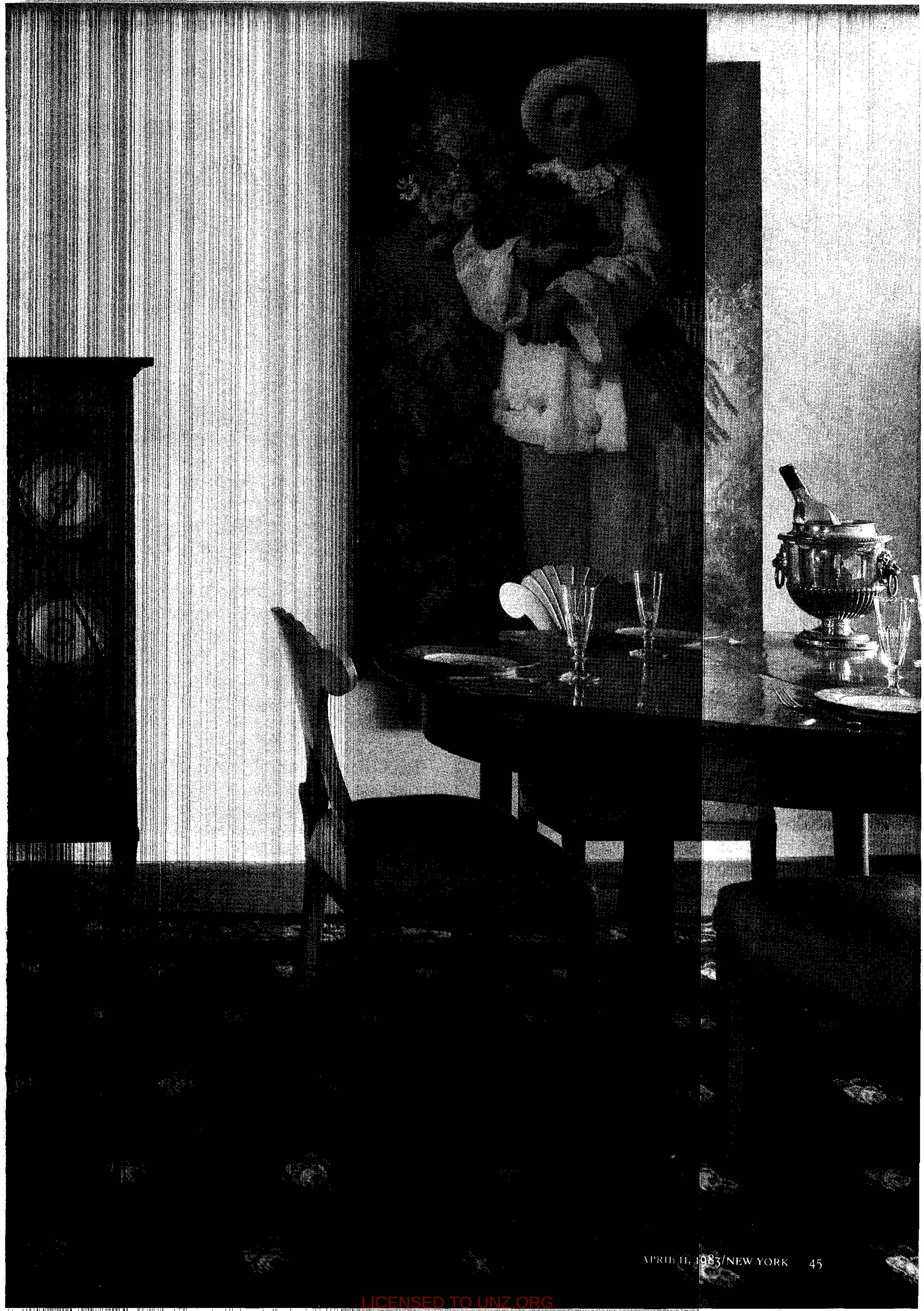
Illustration by Alexander Vethers.



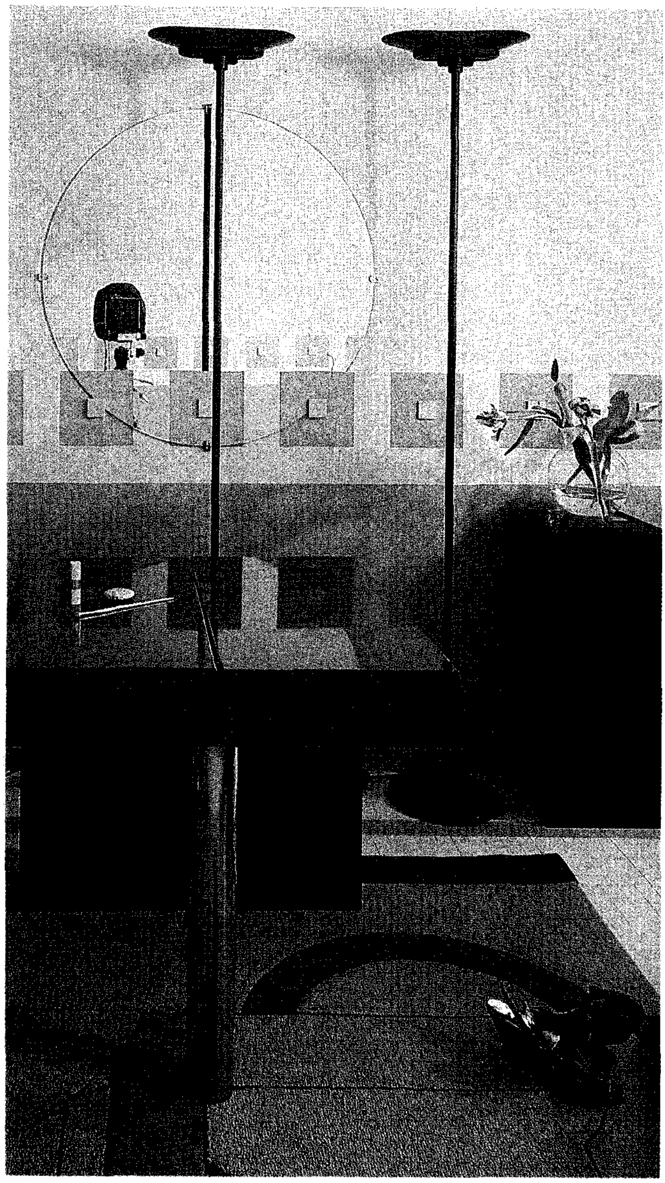
Biedermeier's gracious lines are traditional but enhance the airy feeling of the Beaujard dining room, which stars a magnificently pensive nineteenth-century Pierrot at far right, and his smaller tabletop counterpart. Beaujard adapted a Biedermeier bookcase to display French porcelain.

Biedermeier tables and dining chairs are from Malmaison Antiques. The large Pierrot painting is from the Eighteenth Century Gallery. Sheffield-silver wine cooler, porcelain, and silverware are from the Emporium Antique Shop, Ltd. Gardenia plant courtesy of Terrestris. Other items courtesy of Jean-Paul Beaujard.





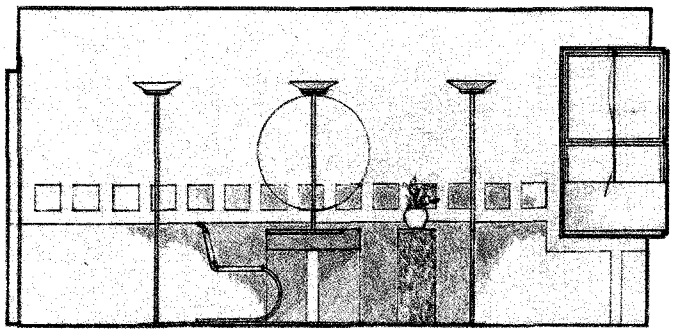
# Daffodilian



The juxtaposition of Deco motifs and twenties furniture with cool cartoon colors in this dressing room designed for a woman makes one think of Walt Disney as much as of Scott Fitzgerald. Because of the springlike green and yellow, however, architect Michael Rubin labeled the room "Daffodilian."

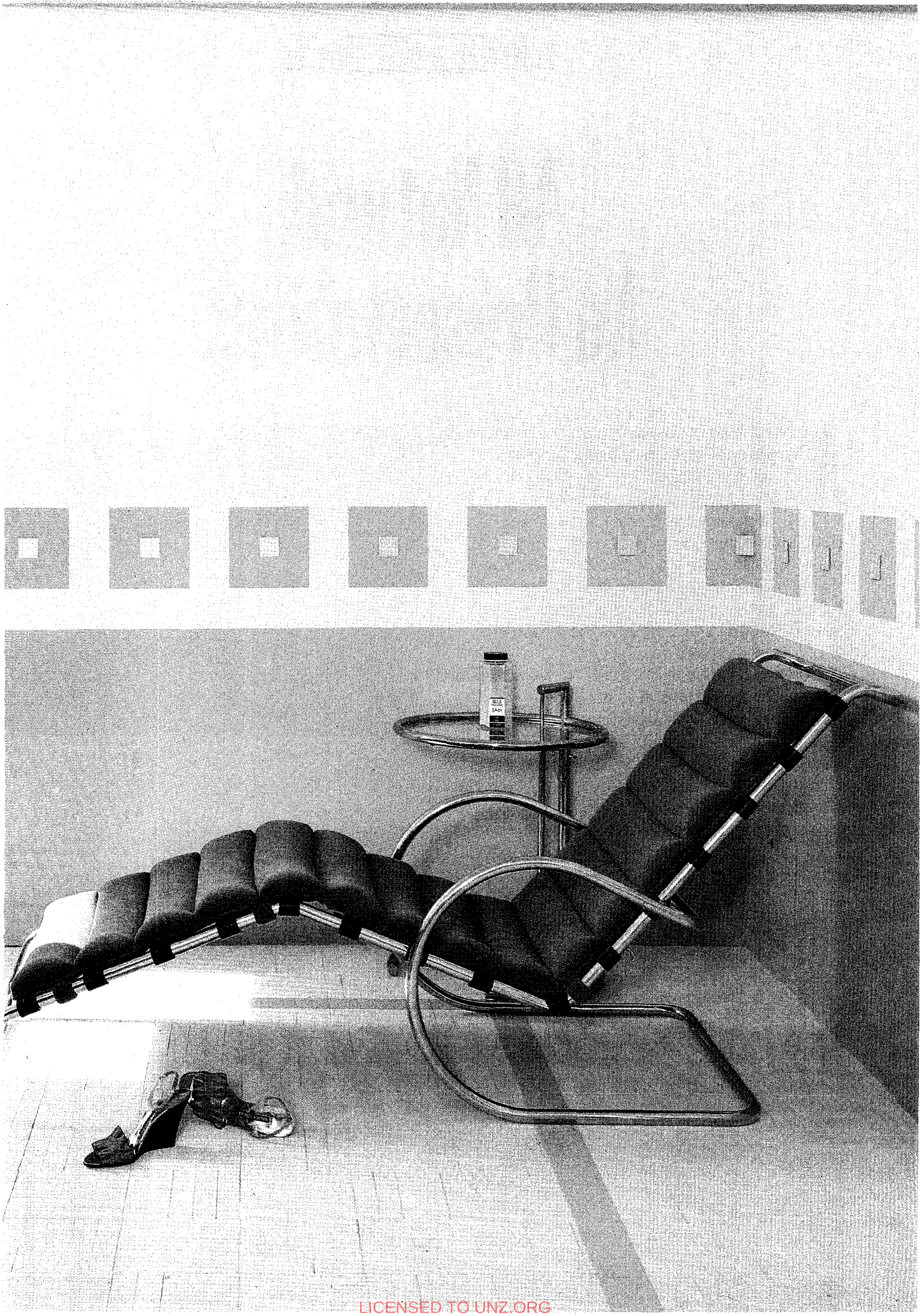
The forms in the room are familiar—the Mies lounge, the Eileen Gray cigarette table, the horizontal division of the walls for an old-fashioned dado effect. But it's the contradictions that make the room modern. A green stripe paraphrases Victorian parquetry on the painted wooden floor. The "chair rail" is a caricature—matchbook-size ceramic tiles atop painted squares.

Rubin thinks this cozily irreverent room has enough spirit to hold its own in Miami Beach and would also be perfect for a Long Island beach house. But, he warns, "bright color is hard to have all over."



*The beach-chaise look of the Mies lounge (right) echoes the Miami Beach style of this dressing room (see overall rendering, above). Michael Rubin designed the dressing table (left). The Edward Fields rug mimics the room's lines. The Mies lounge chair is at Knoll International. The Eileen Gray table is from Stendig International. Gene Black, of Materials Design Workshop, made the dressing table. Lamps are from Atelier International. Mirror is by Philip Kaplan Glass Works. Room painted by John Politis, of C.B.C., Inc., of Westbury, Long Island. Shoes courtesy of Walter Steiger. Flowers courtesy of Perriwater, Ltd.*

Illustration by Linda Hynes.

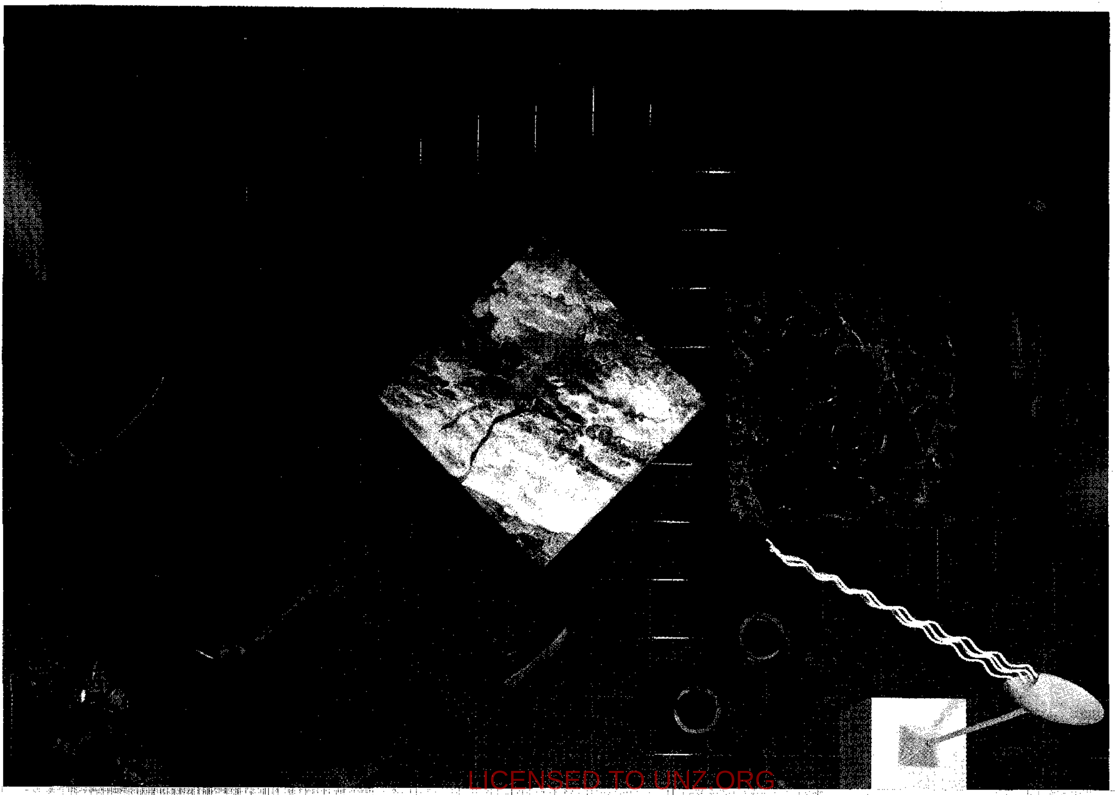


# All Natural, No Preservatives

Architect Alan Buchsbaum turns the hottest color into the coolest room by using fiery red in materials that are cool to the eye and to the touch—ceramic, marble, and leather.

"I can see doing this in a big, airy house," Buchsbaum says, "with glass walls." Instead of glass walls, here he provides a filmy backdrop for the room setting with a room-divider screen that harbors the suggestion of a front porch. A New Wave weather vane completes the feeling of a zephyr-filled summer day.

"Americans are taught it's easy to live with natural colors—white walls, beige sofas. But New Yorkers are beginning to move away from the neutrals." While Buchsbaum says he's not afraid of red—"It's very traditional, a royal color"—he admits that a big dose of strident color can be tricky. "A person would need a real sense of humor for this room."



*Viewed from overhead (left and above), Alan Buchsbaum's living room is an unrepentant red. A gauzy folding screen (right) softens the effec but reinforces the cool feeling. Jonathan Bonner's updated weather vane, waves of oxidized copper undulating from the globe (near right), suggests a constant breeze.*

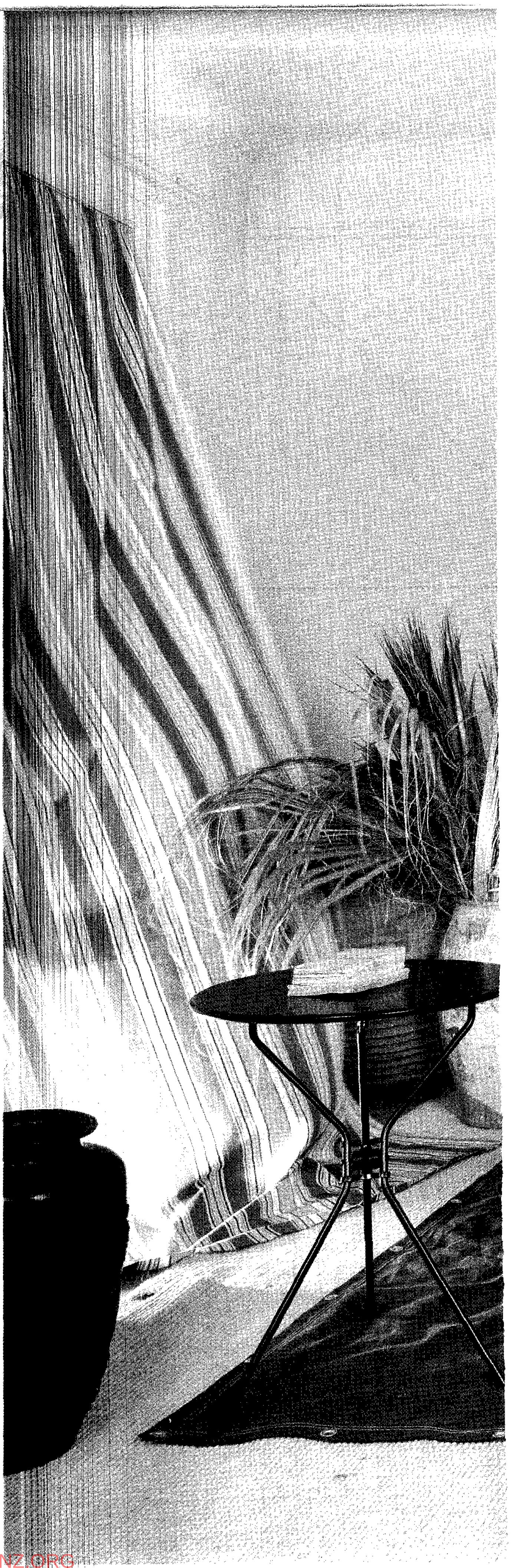
*Bellini chairs, Magistretti sofa, "Jill" lamps, and red ceramic ashtray are from Atelier International. Folding screen,* Interior With Lace '83, *by Jack Radetsky, is at O.K. Harris. Weather vane is from the Convergence Gallery. Floor tiles from Country Floors. Marble from Marble Modes, College Point, New York. Flowers courtesy of Flowers on the Square.*

Illustration by Davis Sprinkle.

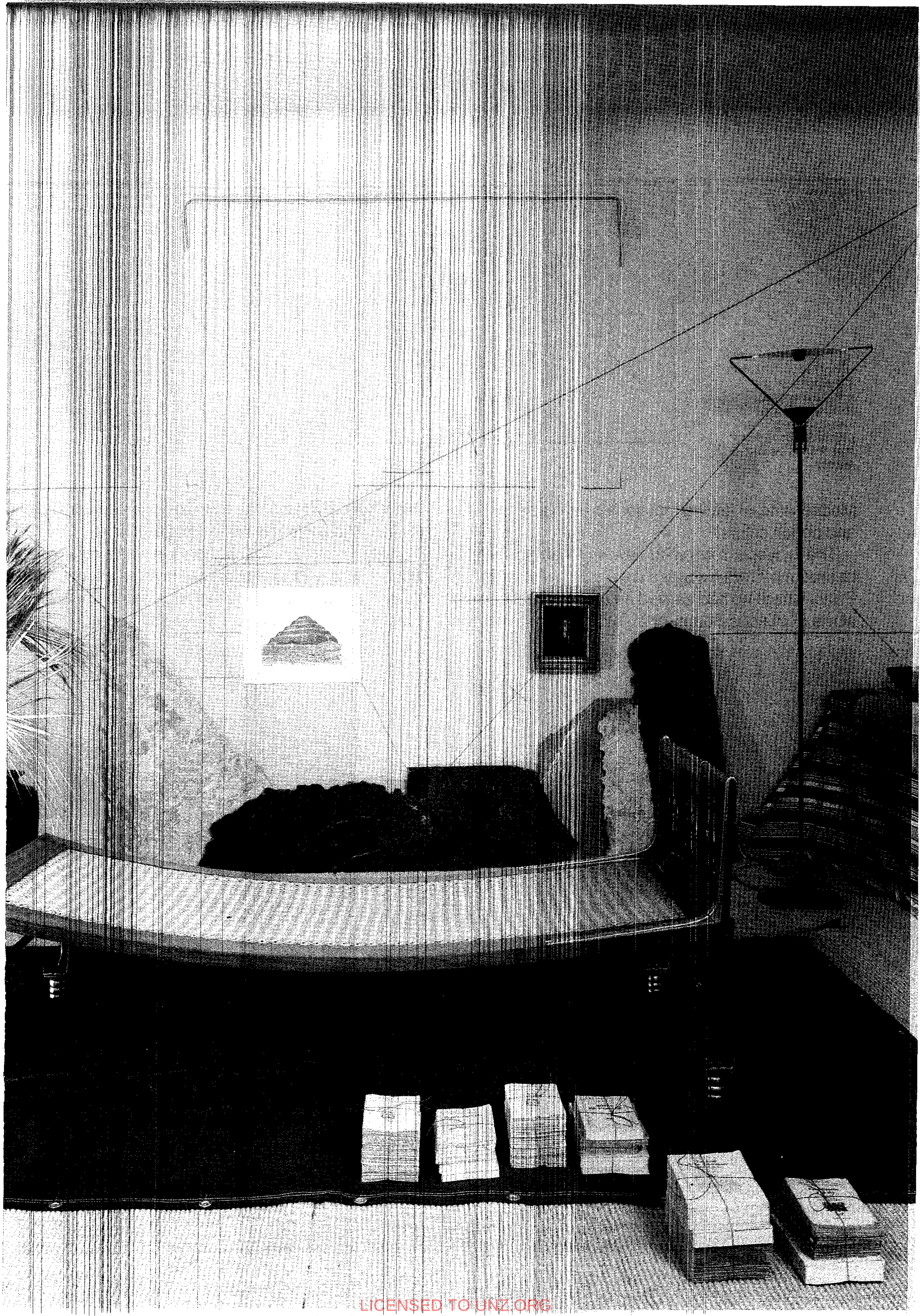
# An Architect's Dream

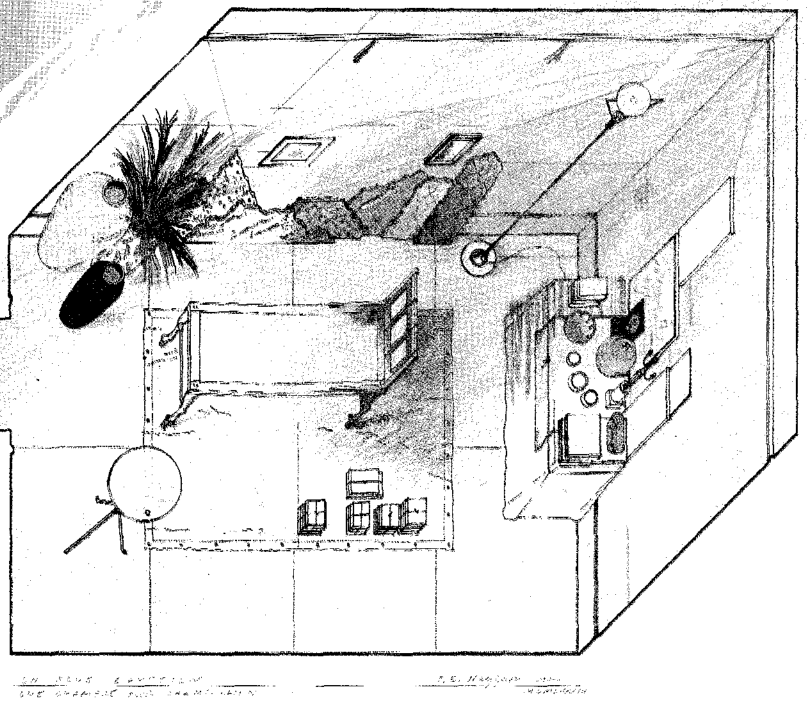
In "An Architect's Dream," Patrick Naggar, an Egyptian raised in France, celebrates a Frenchman who made his mark in Egypt—Champollion, who deciphered the Rosetta stone. Champollion's bedroom is an exercise in oppositions: rich versus poor (a gilded Egyptian bed atop a tarpaulin and sisal mats), old versus new (an oil painting hanging near a photograph). A painter as well as an architect, Naggar inscribed Sol Lewitt–like lines on the wall as a reminder that Egypt introduced geometry to the classical age and as a way to link objects displayed in the room.

"I love the idea of a house by the sea, with lots of wind," Naggar says. The mango of the walls is "like a color that's been faded by the sun. I like the



*Naggar links the old and new worlds in this sun-faded neo-Egyptian bedroom, mixing antiques and new designs. The photo of the ancient Saqqarah, the earliest Egyptian stone assemblage, denotes the origin of architecture. The books, bundled in packages in the far-right foreground, stand for the beginning of knowledge. The "force lines" painted on the wall connect disparate objects. The pale-mango color of the walls and the billowing curtain evoke the hot-weather feeling Naggar loves.*





*The antique Egyptian-style bed, Japanese vases, and oil portrait are from Didier Aaron, Inc. Terra-cotta jugs are from L.C.S. The Cumano folding table by Castiglione is at Furniture of the Twentieth Century. The Polifemo lamp is from Artemide. Nineteenth-century photograph at Daniel Wolf. Marble slabs from Domestic Marble & Stone Corporation. Fabric from Brunschwig & Fils. Tarpaulin from Acme Canvas & Rope Company. Straw mats from Conran's.*

Mediterranean feeling that comes from apricot and peach colors."

The "voyage from old to new" in Champollion's bedroom mirrors Naggar's voyage as well. He left Paris, where he had earned an architectural degree at the Ecole des Beaux-Arts, just this year to work in New York in association with antiques dealer Didier Aaron. The room relates to Naggar's new hometown because "Champollion was a romantic young hero who exploited his universe as a general scientist at a time when anything seemed possible. I feel the same way about New York today." ■

*A "mountainscape" of jagged marble slabs along the rear wall (below) is Naggar's "wainscoting." The painted lines remind him of lines on star maps.*

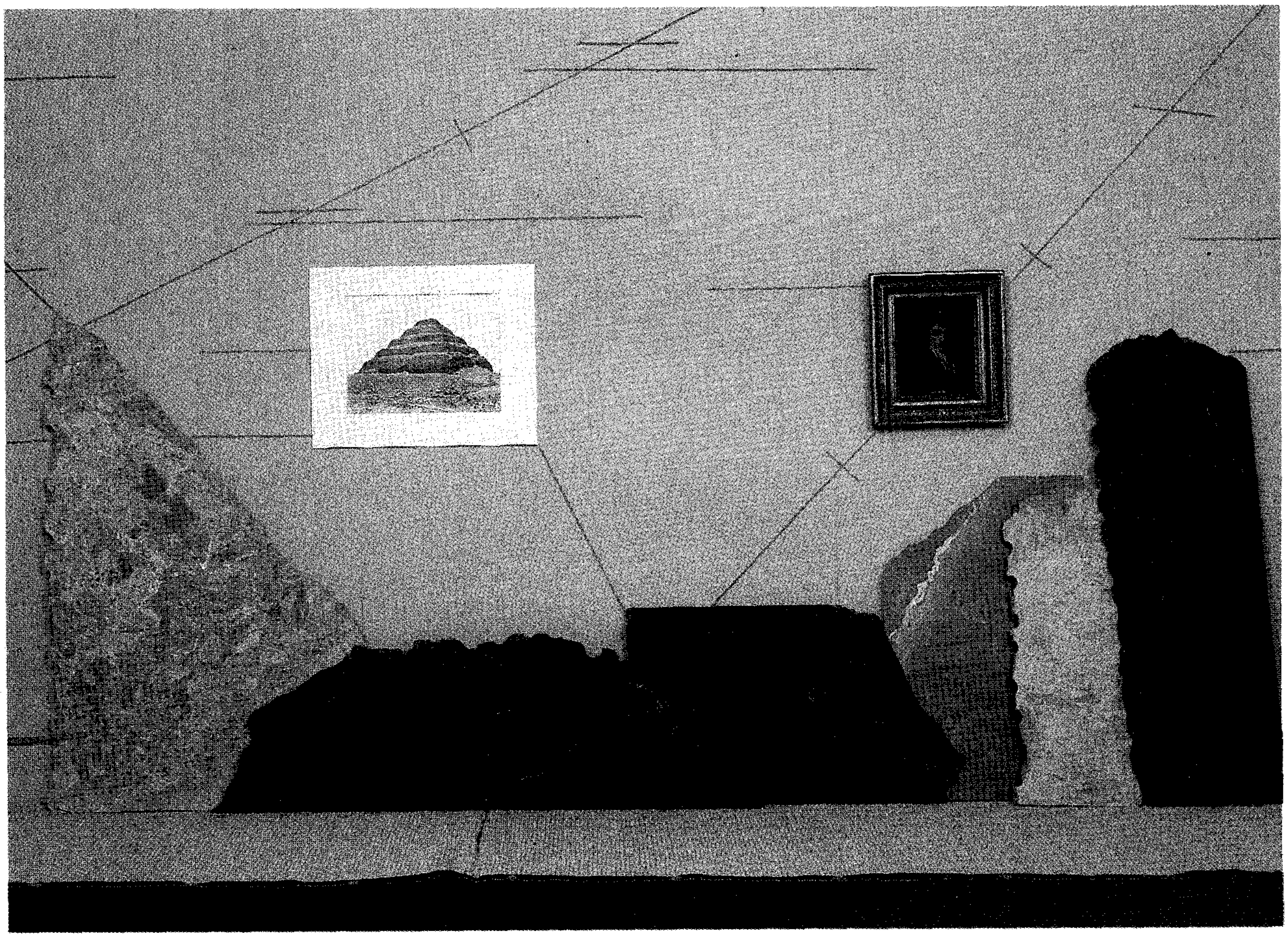
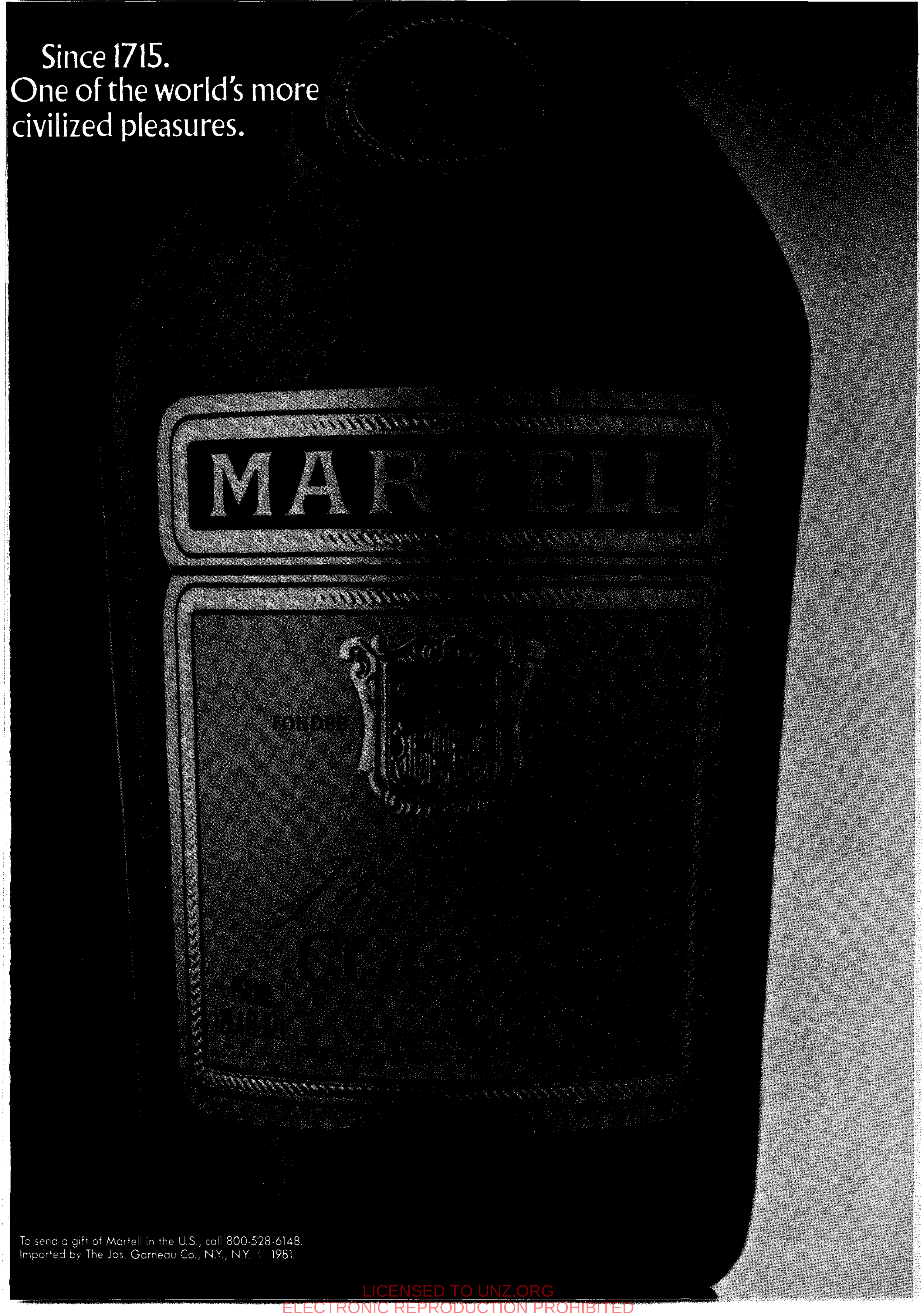


Illustration by Patrick Naggar.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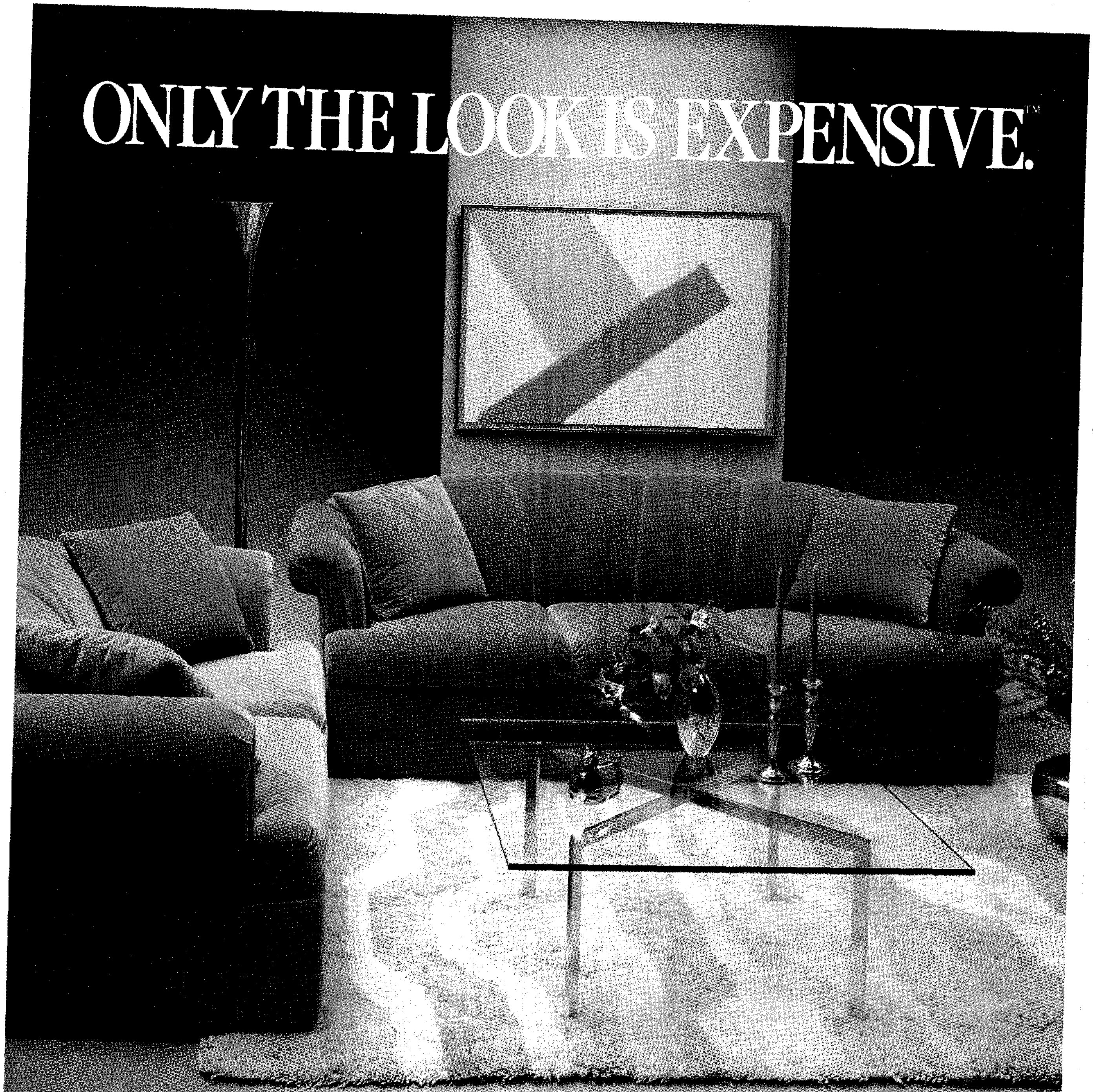

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## Theater / John Simon

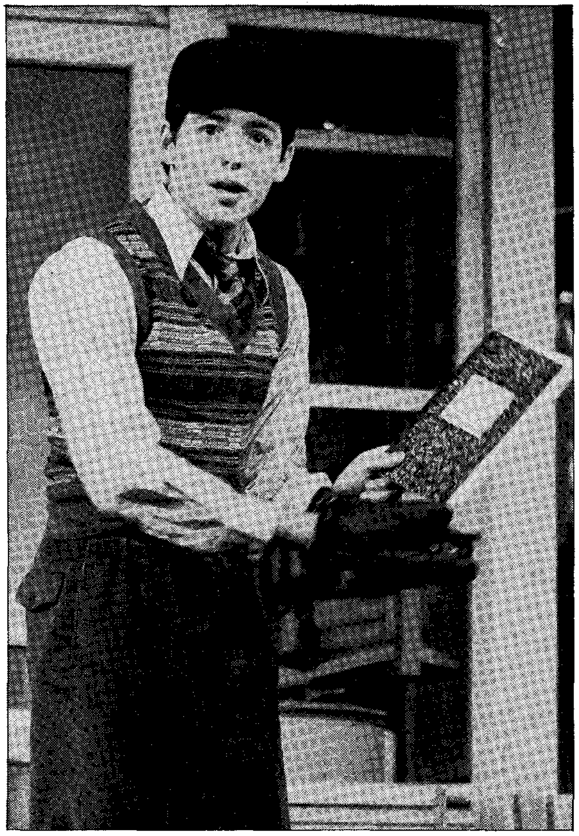
# JOURNEYS INTO NIGHT

"...*Brighton Beach Memoirs* combines farce with sentiment, untruthful autobiography with commercial comedy..."

**Brighton Beach Memoirs** IS NEIL Simon's *Long Day's Journey Into Night*. Simon is the world's richest playwright and he even owns the Eugene O'Neill Theater, but though you can buy the name, you cannot buy the genius. Actually, rather than into one night, the play takes us into two consecutive Wednesday evenings in 1937 (when Simon was ten rather than, as in the play, fifteen), but the pseudo-autobiographical hero is actually called Eugene, and there is an ostensible scraping off of layers of patina to get at the alleged truth; if no one takes dope, there are plenty of dopes around, not least the author, who, like all those comedians wanting to play Hamlet, imagines that he can write a serious play.

The first problem with *Memoirs* is that it has no intention of being truthful. In a *Times* interview with Leslie Bennetts, Simon tells of a father who would disappear for months, years, finally forever, and who'd have terrible fights with his wife. In the play, Jack Jerome is the most responsible, wise, and generous man alive, and his wife, Kate, heroically coping with the deprivations of the Depression, is not a jot behind him in magnanimity. Her one true fight is with her widowed sister, Blanche, who, with her daughters Nora and Laurie, has been living with the Jeromes for years, working herself blind to earn her keep, but a drain nevertheless. Otherwise, the fights are harmless ones between various parents and children—a sort of *Life With Father* Jewish, but not too Jewish, style—and even the children's missteps are footling if not laudable: Nora's wanting to accept a role in a Broadway musical and quit school, elder brother Stanley's near loss of his job when he sticks up for a black handyman abused by the boss. Oh, hoping to make extra money for the family, Stanley does once gamble away a week's salary and run off intending to join the army; but he soon returns, makes back most of the money, and gets closer to Dad than ever.

Then why, you ask, the comparison to O'Neill's play? Because Eugene is a budding playwright with problems (not TB, to be sure, only puberty and lust for his cousin), there is a serious money shortage, there is near tragedy in the house across the street, there is the Depression and the threat of Hitler to Jewish relatives in Europe, there is Father's losing one of his jobs and getting a minor heart attack, there is everyone's hurting everyone else's feelings and apologizing profusely and making up. What there isn't, though, is honesty. The first act is typical Simon farce cum sentimentality, and the better for it; the second, in which ostensibly grave themes and conflicts are hauled out, is fraught with earnest speechifying, ponderous and platitudinous moralizing, and heartwarming uplift oozing all over the place, with everybody's soul putting on Adler Elevator shoes and ending up closer to heaven. The dramaturgy itself becomes woefully schematic: Every character gets his tête-à-tête with every other character who has taken umbrage, and all ends in sunshine—even for the endangered relatives in Europe.



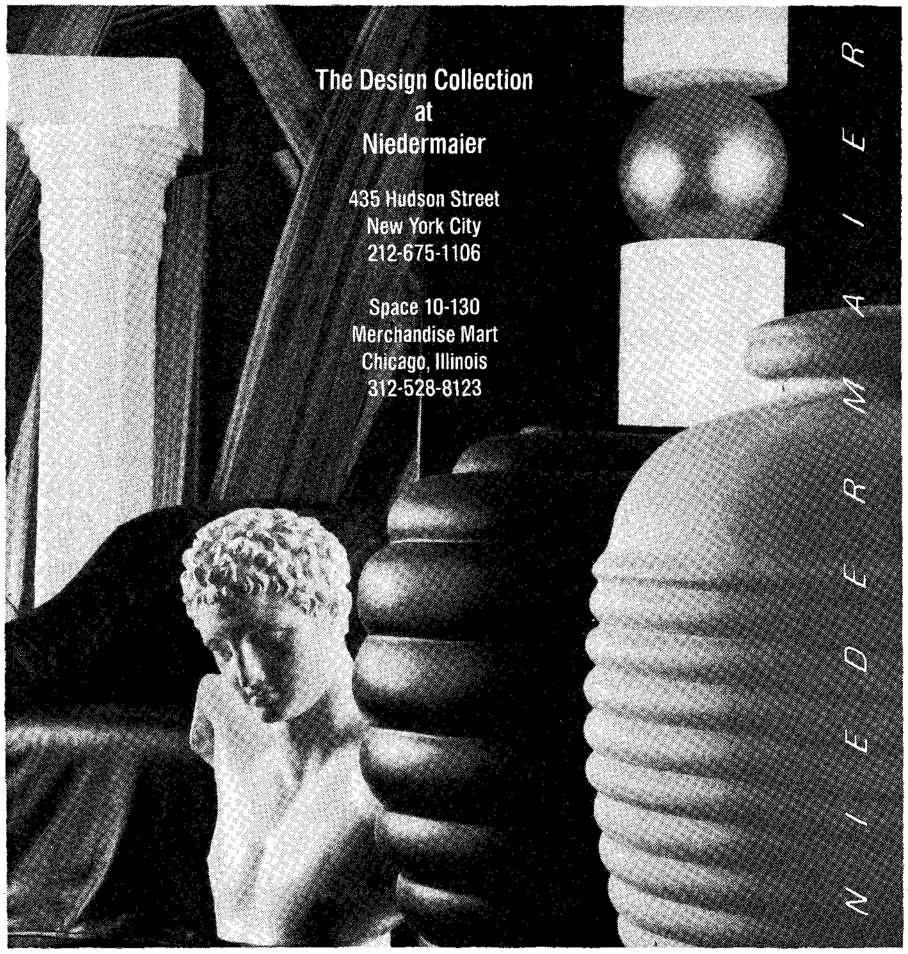
**Author as teen-ager:** *Matthew Broderick in* Memoirs.

If all this were presented as farce, it might work. If it were honestly and painfully told, it might work. But Simon, who has also filled the play with those odious clean dirty jokes, wants to have his pain and let everybody eat cake, too. So everyone is funny and noble and ends happily, and Neil-Eugene—who is also a good student and obedient son—is funniest and noblest of all, even if given to somewhat excessive masturbation. Actually, the masturbation is more joked about than real—except, of course, in the playwriting. Simon is a reverse Antaeus: The closer his feet get to touching the ground of reality, the weaker his writing becomes. And, as a final dishonesty, his Jewish family talks and looks as un-Jewish as possible (through the writing, casting, and directing), so that Wasps should not feel excluded, let alone offended. In fact, the Irish family across the way—though drowning in drink and filth—are, we are sanctimoniously informed, very nice people indeed.

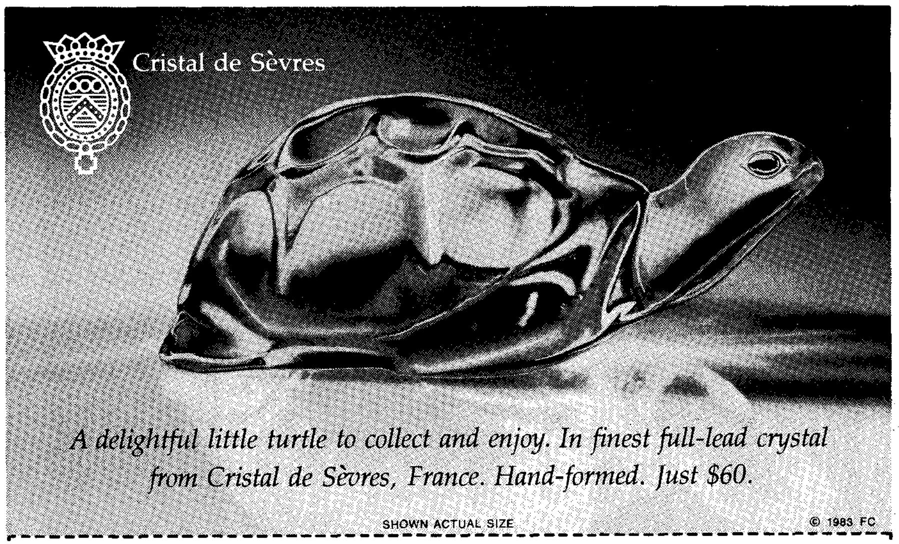
Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted, and even a second-best set from David Mitchell is quite good enough. The cast is uneven: Željko Ivanek (Stanley) is marvelous; Matthew Broderick (Eugene) fine, but too young to begin doing shtick; Mandy Ingber (Laurie) a perfect stage brat, which, however, is not the same as a real kid; Elizabeth Franz (Kate) commanding but out of character; Peter Michael Goetz (Jack) given to breaking up his speeches nonsensically, and dull to boot; Joyce Van Patten (Blanche) nondescript to the point of vanishing; and Jodi Thelen (Nora) simperingly tremulous to the point of being sickening. Still, the man behind me was convulsed with laughter; if you like commercial theater at its most mercenary, you should love this one.

A MOTHER AND DIVORCED DAUGHTER live in symbiosis somewhere in middle America. The house on a country road is

Photograph by Jay Thompson.



CRYSTAL TURTLE



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new and mediocre; the relationship between the women, which may or may not have been love once, has gone rancid. Thelma Cates can live with the humdrumness, pettiness, pointlessness of it all, particularly with daughter Jessie to take care of her. But Jessie has had enough. The father she loved is dead, the husband she loved left her; her son—whereabouts unknown—is headed for a life of crime; she herself is fat, unattractive, epileptic, and surpassingly bored with it all. She has a gun and, as she calmly tells her mother, will use it on herself in a couple of hours. She has ordered all her mother's affairs as far ahead as possible, and merely wishes to go over them and a few fundamental matters in a good closing talk.

Thelma, at first, is incredulous. Then she brings out her entire repertoire of tendernesses, coaxings, resentments, angers, revelations, and beseechings. But Jessie stands pat. She tries to explain as best she can what perhaps cannot be explained. The rest of the play is an agon between these two women with unequal resources: Jessie has the greater intelligence and resolve, but Thelma has her little blandishments, surprises out of the past, emotional projectiles. Yet Jessie says " 'night, Mother," literally and figuratively, and Thelma, in the last stretch, almost enjoys all those final plans and instructions. Is this some sort of victory for the suicide?

Whatever else it is, it is Marsha Norman's new 90-minute, intermissionless play, **'night, Mother:** honest, uncompromising, lucid, penetrating, well-written, dramatic, and as unmanipulatively moving as we expected from the author of the remarkable *Getting Out.* Though there are many laughs, I cannot tell you that the play isn't, as the popular parlance has it, "depressing." But I can tell you that it gleams with wisdom, reeks of observed and comprehended reality. That it is something to feel, think, and talk about; that it will force you to examine and re-examine new and old beliefs, fresh and stale convictions. That it will relentlessly confront you with your own and other people's humanity; that it will do what only the profoundest things—philosophy, religion, and art—can do for human beings, which may not be much but is all there is.

The play combines the lucent objectivity of a case history with the sublime subjectivity of language, style, art; it does not wrest forced, factitious tears from you, and it scrupulously, fastidiously refrains from telling you what to think. The subjects are suicide, love, and the meaning of life—as huge as they come; but they are treated with the specificity of threading a needle or choosing the right breakfast for your needs. Humor and pathos pop up as naturally as wild flowers or fences by the roadside;

## "...Marsha Norman brilliantly serves up the questions in her *'night, Mother.* As a theater piece, *K2* is fascinating..."

there is devastating psychological accuracy and nothing seems contrived; and there is that bustle of minutely perceived existential details that bespeak the master. The imminent suicide, from force of habit, puts lotion on her hands after doing the dishes; the mother, told by her daughter to keep washing a dirty chocolate pan after the shot rings out from behind the locked door for as long as it takes for the police and relatives to arrive, tries to assert her independence by saying she'll just sit and wait—yet as she goes to the phone after the gunshot, she already clutches the pan.

Believers and atheists, Freudians and anti-Freudians, rationalists and idealists, Marxists and capitalists, parents and children—everyone will have his or her interpretation of *'night, Mother.* I think I know what Miss Norman really meant by it, but so will you, and your meaning, I wager, will be different. Good! Perhaps even great. Certainly great is the acting of Anne Pitoniak as Thelma and Kathy Bates as Jessie. The greatness is not only in their speech and moves, it is also, superlatively, in their repertoire of facial expressions, changing through subtle gradations, splintering brusquely, or hinting at double and triple bottoms. It is hard to say what exactly Tom Moore's direction contributed, but it looks masterly. So does Heidi Landesman's quintessentially middle-class set, and James F. Ingalls's cogent lighting. Miss Norman may not provide answers, but anyone who can serve up questions so brilliantly—in language that is only slightly, but finally appositely and awesomely, heightened—has more than earned that right.

DESPITE ITS TITLE, PATRICK MEYERS'S K2 is far from immaculate; indeed, it celebrates not the famous spot remover but the 28,250-foot mountain in Pakistan that, being only second-highest in the world, must try harder than Everest to remain unconquered. Five American climbers in four decades of unsuccessful attempts to scale K2 have paid with their lives. The two characters in the play, however, have made it to the top; the question is merely whether, stranded on a small ledge 1,250 feet below the summit, they will ever make it to the bottom again. They have dropped here in a snow slide; one of them, Harold, has broken his leg. Will the other, Taylor, be able to get him down anyway? Will Taylor even be able to, or want to, save his own neck? And why do men mess with monsters like K2 in the first place? These are the questions Meyers attacks in his play, and though he does not pay with his life, he does rather forfeit the esteem he earned from me for a previous work, *Feedlot.*

*K2* is an interesting piece of theater, but not a very good play. Harold and Taylor (is Meyers kidding a former president of Sarah Lawrence, Harold Taylor?) are conventional opposites: the liberal scientist-idealist, disenchanted with science, who has found the Divine, versus the reactionary D.A., who is a pragmatist and opportunist; the devoted paterfamilias versus the ruthless womanizer; the gentle versus the violent man. But why, then, are these men friends even at sea level, in their everyday lives? And what makes either a hedonistic materialist or a brand-new father and devoted husband take such enormous risks? These questions, along with a couple of others, remain unanswered. More-

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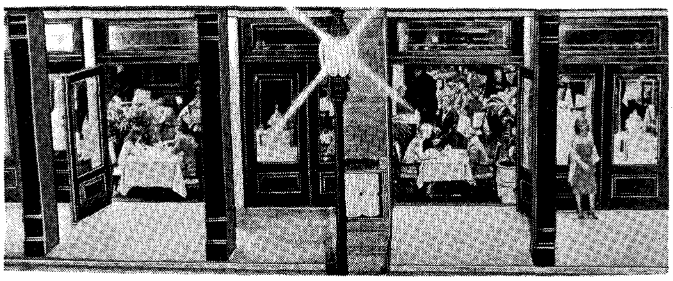

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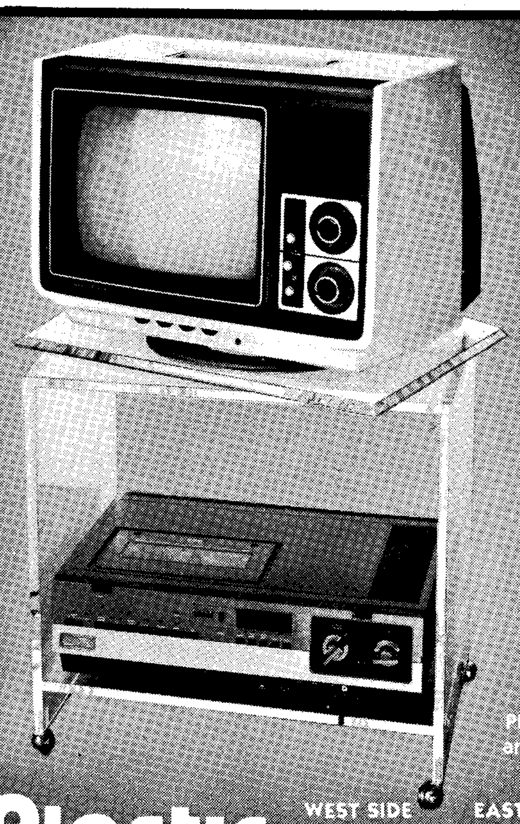

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over, both men go through highly predictable permutations during the three hours the action covers, and not only the ending but also the very dialogue in which it is couched can be guessed by a toddler no taller than an alpenstock. The writing, despite some good lines (e.g., Taylor's outcry, "This is my f---ing hobby, for Chrissakes, it's not my goddamned life!" followed by something like "I want off this son of a bitch!"), is generally routine and relies too heavily on a litany of obscenities. It is at its weakest when it tries for metaphysical poetry, as in Harold's "In a universe filled with dark cathedrals, I find the same sacrament on every altar," and in a final extended metaphor, about a blind albino Japanese fox, that is utterly heavyhanded and indigestible. There is even a certain strain to some of the better jokes, as when Taylor describes himself: "I guess I'm sort of your thinking man's Norman Mailer."

Yet as a theater piece, *K2* is fascinating. Ming Cho Lee has designed a spectacular vertical ice wall that extends upward and downward out of sight, and includes ridges, chasms, and beetling ice cliffs—all out of extremely veristic Styrofoam. Avalanches come and go, and Taylor, with crampons and ice axes, scales this wall three times and falls off it once to dangle on a rope before our incredulous eyes. Superb lighting by Allen Lee Hughes makes the ice glitter with diabolic majesty and marks the terrifying onset of darkness that spells death by exposure. Herman Chessid's "audio composition"—used almost too sparingly—spookily evokes the wind's ululation. Either on the ledge or beyond, there is always activity—human or, of the mountain, supra- or infrahuman. The intrepid or frightening activity tends to dwarf, even obliterate, the dialogue—which may be all for the best but is nevertheless irritating.

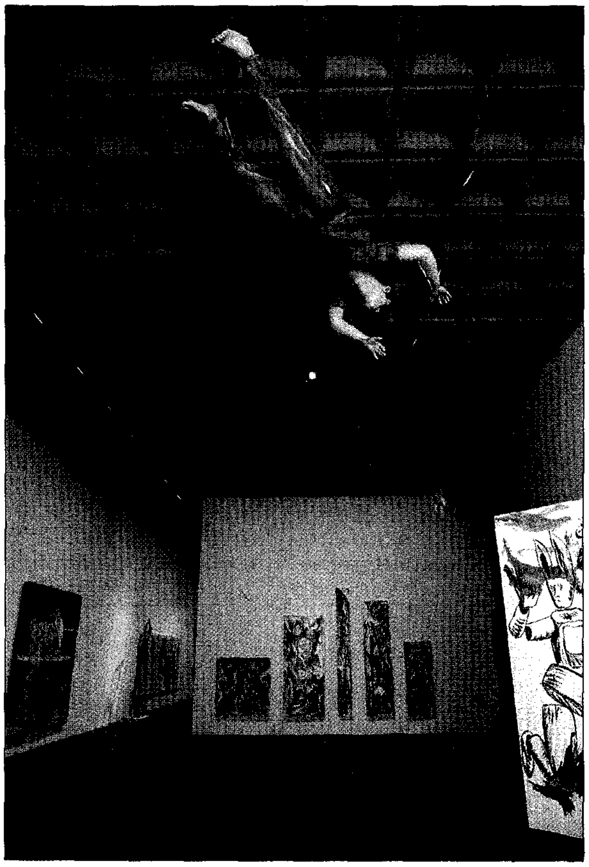
The acting is first-rate under Terry Schreiber's resourceful direction. Neither Jeffrey De Munn's cynical but ultimately loyal Taylor nor Jay Patterson's disillusioned yet teleologically hopeful Harold could be improved upon, and De Munn's smaller frame and deeper voice contrast nicely with Patterson's greater bulk and more high-pitched tones. The mountaineering details are shown and discussed with such imposing accuracy that I couldn't begin to follow them (which hardly matters, however), thanks in part to excellent coaching by William S. Morris. I cannot say I was bored for a moment; I only wish that the writing were up to the Styrofoam.

Even Auden and Isherwood came to grief with *The Ascent of F6*, but did something delightful with *The Dog Beneath the Skin*. I think there is a lesson in this: The dramatist's job is to delve, not to climb. ■

## Art/Kay Larson

# ALL-AMERICAN ENERGY

"...The works in this Whitney Biennial are astutely chosen and often brilliantly hung; the show leaves you euphoric..."



**Rich:** *A Jonathan Borofsky hovers at the Whitney.*

AFTER YEARS OF DISORIENTATION, American art has entered a buoyant and exciting phase, one that may prove to be the best in our history. Such is the conclusion one reaches, anyway, while in the grip of the current **Whitney Biennial**, that opinionated survey by four curators of the most important American work to appear during the last two years. Biennials, I've noticed, tend to polarize one's thinking, either for good or ill. Past shows have seemed to exaggerate the aesthetic disorder of an already chaotic art world. This Biennial is the best I've seen: The works are astutely chosen and intelligently, sometimes even brilliantly, hung. Perhaps because it is so focused, it leaves you with the euphoria that good art produces: the sense that these are interesting times and that one is privileged to live in them.

Shows of this scope aren't easy to assemble. They require that curators pick, out of the confusions of "the scene," work that not only looks good by itself but connects to ideas beyond itself. Other Biennial organizers have found the second task difficult, either because of some fundamental resistance on the part of contemporary art or because curators felt obliged to take a slice straight through the cake. This time, curators John Hanhardt, Barbara Haskell, Richard Marshall, and Patterson Sims have given up the notion that it's possible to include a bit of everything. Nevertheless, their limitations may have seemed like a curse. Only two floors are available this year (the permanent collection is permanently ensconced on the third). Secondly, the Germans and Italians, who have made such an impact during the last several seasons, are necessarily absent from this all-American show. But those limitations forced the curators to turn this Biennial into what it should have been all along: a set of carefully drawn, small-scale meditations on the intellectual history of American art, enlivened by ironic observations about fame and fashion. (Since the Biennial is one of the arbiters of fame and fashion, the irony includes a trace of wry self-awareness.)

These passing observations often steal the show. As just one example, consider the alcove that holds color photographs by Cindy Sherman, who has become the darling of the international press for these portraits of herself dressed up and playing out mysterious dramas of the self. Across from her work are more color photographs, these by Eileen Cowin, a Californian who portrays equally mysterious dramas involving two or three people in ambiguous but painful family relationships. Cowin's work is virtually unknown, Sherman's is already a phenomenon. What's the difference between them? Three thousand miles, and that's about all.

Around the corner is an even more pointed comparison. Here we find William Wiley, who lives and works in California, and Jasper Johns, who lives in New York, both painting on the theme of "the artist's studio." Is it a coincidence that their works hang on opposing walls? Once one is clued in to the comparison, the two studio portraits begin to resonate in odd ways. Each work is a description of the act of making art. Johns's picture includes three trompe l'oeil versions of his most recent drawings (a statement about illusion), plus a tacked-on cast-resin arm that suggests Jackson Pollock and his method of flinging paint by "gesture." Since the theory of gesture provided Johns with his own methodology, while Pollock's passion became Johns's *bête noire,* the painting comes to seem a cool restatement of Johns's relationship to, and reaction against, the New York School.

Wiley's picture, on the other hand, is full of the West Coast artist's sprawling, talkative, and cynical good humor. On a large, floppy canvas tacked directly onto the wall, Wiley has drawn a wild, gray tornado vision of scribbled words and scrawled lines that envelop the artist as he sits reading in his easy chair. Meanwhile, in another corner of the canvas, a "painting" creates itself in exuberant Technicolor strokes. The transition from black and white to color is as giddy as the moment when Dorothy steps into Oz and leaves her gray Kansas world behind. Wiley, like Johns, has included artifacts in this assemblage: On the floor next to the canvas are bits of palettes and other painterly studio junk, and nearby hangs a Wiley drawing. Both artists play games with the same set of rules—the ones that have dominated American art now for 30 years—but for reasons of geography and destiny the same rules have generated different games. Wiley's picture is rich where Johns's is spare, garrulous where Johns's is cool. Wiley has always lacked apologists; Johns has had plenty. Their paintings, face to face, meet like matter and anti-matter.

So far, we're still on the second floor, which is set up so differently from the fourth as to seem the work of separate hands and minds. The second floor is obsessed with tracing connections. One

Photograph by Alex Webb/Magnum.

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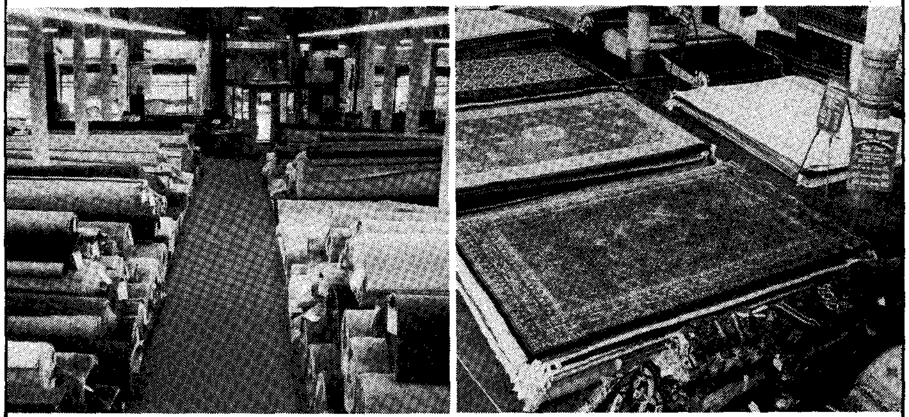

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line begins with two younger artists, Eric Fischl and William Crozier, who paint and sculpt the human figure, though with a decadent mood worthy of Kirchner on the one hand and angst reminiscent of Munch on the other. That line continues back: through Cindy Sherman and Eileen Cowin, who pose people in photographs; through Bill Lundberg, who creates a disembodied game of solitaire with a super-8 film loop shining on a table in a corner; through Mary Lucier's rapturous video poetry, combining lush shots of Ohio and Giverny; back to the conceptual photographs of John Baldessari, who, as one of the first and most successful conceptualists, helped initiate this entire line of thinking.

From Baldessari, and from conceptualist Barbara Kruger, another line leads off through John Coplans's "traditional" photographs of street scenes into the creation of two room-size scenes by midwestern artist T. L. Solien and by the remarkable Texan ceramist Phillip Maberry. Not all these lines track so neatly, however. The second floor also holds testaments to the unruly diversity of recent American art: Judy Rifka's aggressive abstract paintings hang across from luridly appealing scenes of polar bears and tigers done by Melissa Miller. And next to the figurative people is 72-year-old Louise Bourgeois, whose testament to the vitality of American art comes in the form of a startling breakthrough. Her *Shredder,* a set of mammoth wooden wheels grinding against a worn-down beam on the floor, was inspired, says Bourgeois, by hearing a lecturer describe her work in pseudo-psychoanalytic terms.

Tracing these paths and meanders is a fascinating exercise, but the crisscrossing connections ultimately lead to a single conclusion: that American artists, and not just the young ones, are possessed these days of extraordinary formal sophistication. That's the primary lesson of the fourth floor, which might be considered the heart of the Biennial. Working through conceptualism, basing their advances on the intellectual and formal heritage of the past several decades, Americans have created an art so rich in possibilities that it holds a place for just about everybody. The main fourth-floor rooms throw together artists whose reputations are already large or becoming such with others of lesser renown. The point is that everybody looks good: Frank Stella, Keith Haring, Nancy Graves, Joan Mitchell, Susan Rothenberg, Julian Schnabel, Robert Mangold, Robert Longo, Leon Golub, Mike Glier, Italo Scanga, Jonathan Borofsky, Oliver Jackson, Joe Zucker, Jackie Winsor, Jean-Michel Basquiat. (In a nice twist that points to the advances made by women in recent years, Graves and Mitchell boldly open the show.)

The quality of invention is striking, even when erratic. (With so many experiments in progress, some are bound to be more interesting than others.) Odd matches lend the show excitement. Golub's searing political propositions about the collaboration between torturers and the tortured make a powerful foil for Stella's aggressive apolitical painting-sculptures. Stella and Golub fail to dwarf Keith Haring, who has covered a wall with a "radiant monster" drawing—an Aztec-faced god who holds Adam and Eve in thrall by nooses around their necks while the Devil in the guise of the snake offers a radioactive apple to the innocents.

It's astonishing to consider how few of these artists could have been in a similar survey two years ago. Longo was barely known then; his four-part series here, of children from four different races, is an extraordinary synthesis of abstraction and portraiture. Glier is another newcomer, but his wall drawing, a self-portrait in a mushroom cloud, is sufficiently apocalyptic to take some of the sheen off Schnabel's paintings on velvet. Borofsky—who emerged several years ago with hallucinatory installations derived from a cross between conceptualism and dreaming—is an eminent elder by comparison.

And in the back rooms are yet more idiosyncratic works: Robert Colescott's black satires; Mark Tansey's wry asides to modernist art history; R. M. Fischer's bizarre sculptural lamps; and a wonderful room by Richard Artschwager, paneled entirely in wood-grained plastic, from which protrude two buttons, one labeled "Up," the other, "Down." (Press the buttons and you'll hear voices that rise or fall, as though you were in a singing elevator. Though the room doesn't move, you'll get a jab of vertigo.)

This Biennial is a charmed moment: a chance to take stock of ourselves without the discordant presence of the Europeans. The Whitney's curators argue for a renewed American interest in figurative art and expressionism, but those are clearly inadequate terms with which to describe the eruptions of the past several years. The show points to a particularly American kind of free invention, coupled with an intellectual or conceptual tone that isn't usually present in the work of the Italians or the German expressionists. We can no longer claim superiority, but we can claim difference. That's worth knowing; it's worth seeing ourselves in isolation, though only briefly, before the dialogue with Europe begins again. (The film and fourth-floor sections of the Biennial run through May 22, everything else through May 29.) ▬

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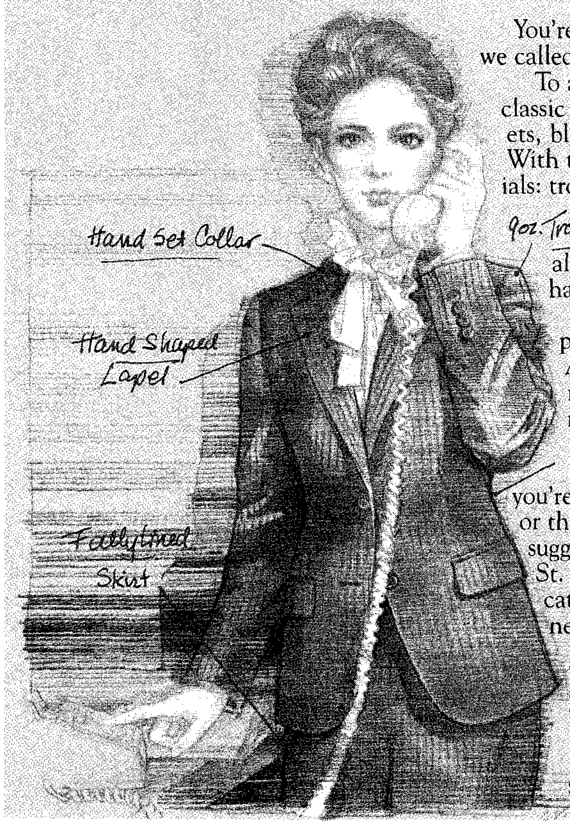

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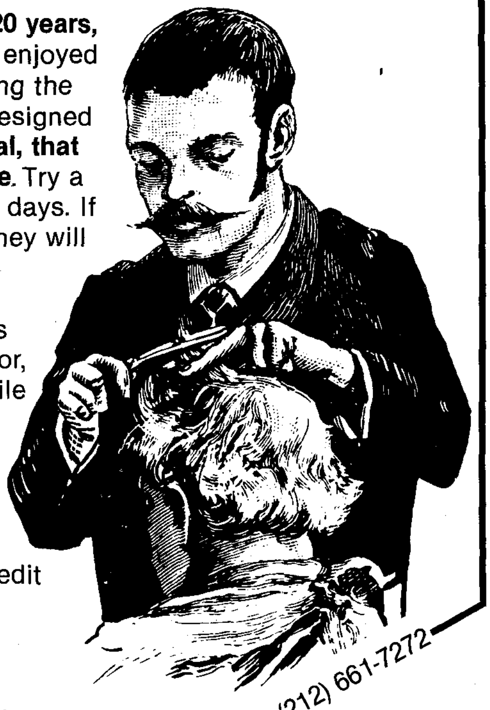

# BEST BETS

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*By Nancy McKeon and Corky Pollan*

### Buying Time

Long before Lord & Taylor moved to its current home on Fifth Avenue, ladies were buying their silk-faille skirts and shirtwaists through the emporium's mail-order catalogue. The mails were moving merchandise long before that, though, providing exposure, and customers, for Franklin's stoves, McCormick's reapers, and Otis's safety elevators. Trade catalogues are primary source material for students of social history and plain old nostalgia buffs. Ximenes Rare Books' dazzling array will be on hand at the Antiquarian Book Fair. Great for those of us who can't afford the incunabula and other pricey literature.

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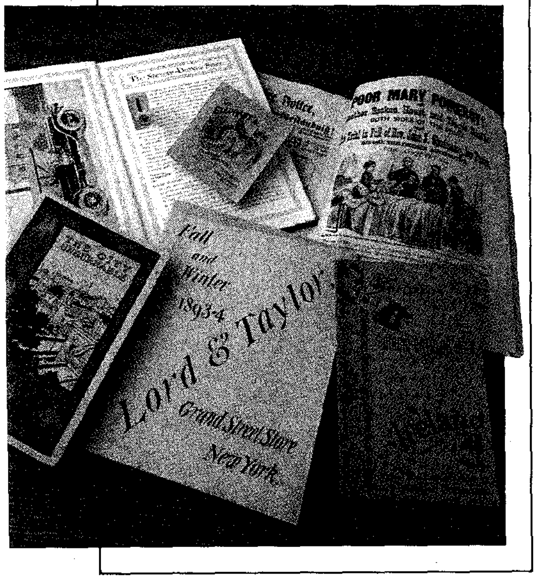

### The Garden of Eatin'

"Stepping into a good greengrocer is like stepping into a little bit of paradise." That's the thinking of Jai Rowe's good friend food authority Michael Batterberry, and that's why Rowe named his produce store Paradise Market. Step into the Paradise Market and you'll find yourself surrounded by the freshest of fruits and vegetables. Rowe (above) is from Korea, but this is a Korean market with many differences: Salad greens are iced, delicate fruits and vegetables are wrapped to prevent bruising, the sounds are Bach, Vivaldi, Brahms. But what astonishes is the selection. Right now Rowe has seven kinds of fresh mushrooms, including Black Forest, plenth, and cèpe. For salad lovers he has arugula, of course, but also limestone, mâche, and radicchio. There's passion fruit, cherimoya, haricots verts. And all the fresh herbs that broadcast summer: mint, oregano, rosemary, basil, thyme. Early mornings, baskets filled with still-warm baguettes, raisin brioche (for the most delicate French toast), croissants, and pain au chocolat, that delight of French school kids, perfume the shop. A visit to the Paradise Market may result in a lightened wallet and a laden shopping bag. Not to worry: Rowe will deliver all this freshness free, from 60th to 102nd Street and from Fifth to East End Avenue.

PARADISE MARKET/ *1100 Madison Avenue, at 83rd Street/737-0049*

Photographs: top, Ted Hardin; bottom, Paul D'Innocenzo.

## Hot Seats

Imagine a chair bitten by a carnivorous fish. That's how French artist Pierre Sala came up with his "piranha chair." Other, less deadly denizens of his fantasy dining room suggest ziggurats and de Chirico cityscapes. They range from $550 to $900, and they're only one exhibit at the fifth annual ArtExpo, which opens this Friday and features 300-plus exhibitors from twenty countries.

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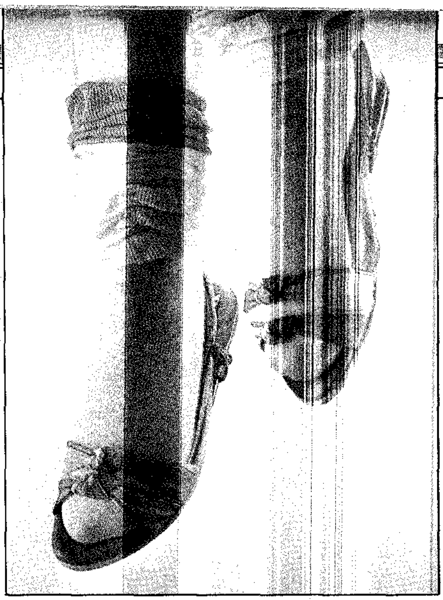

## The Joy of Socks

Fashion feet have certainly come a long way from white cotton bobby socks. Seen on the most *dans le vent* runways in Paris this spring—crushed socks. This state-of-the-art footwear made of nylon- or cotton-blend knits is worn layered, two or three bright pairs per foot (colors include teal, cobalt blue, white, yellow, and fuchsia). The socks are elastic-banded to bundle in all the right places, and for $11 and $13 a pair, they turn dressing your feet for spring into fun.

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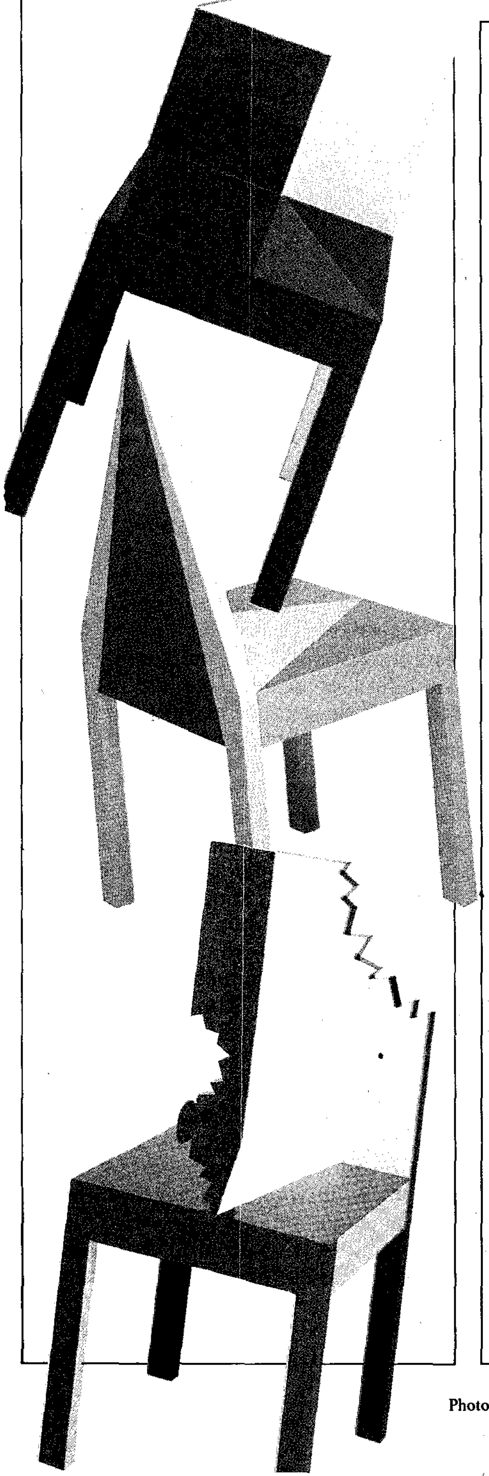
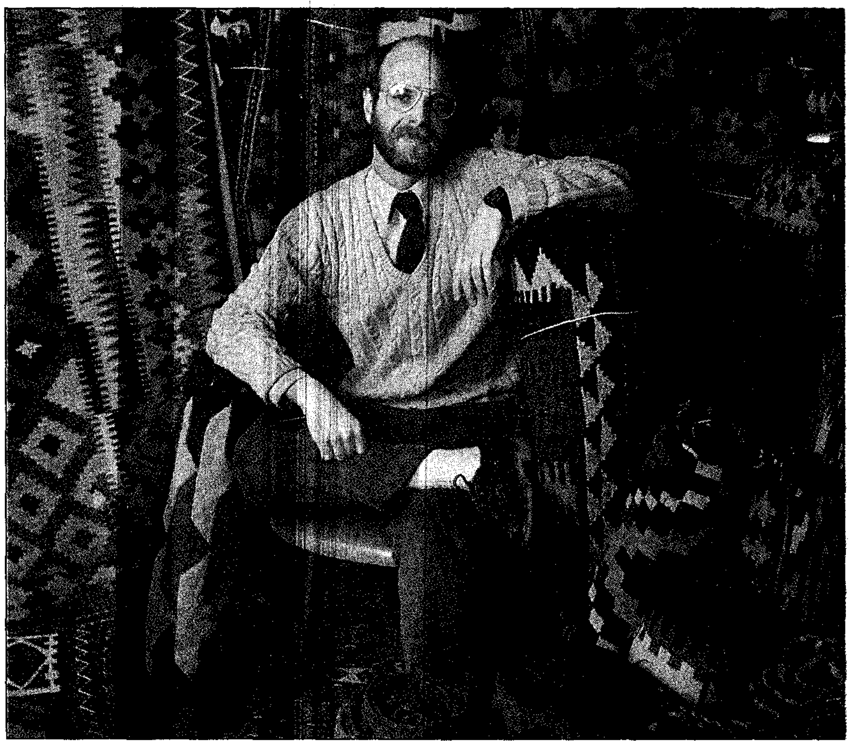




## Desert Chic

The Baluchi, of Afghanistan, are a completely nomadic people, their caravans traveling as far south as the desert, as far north as the Russian border. When they pitch their black tents, these sheepherding people arrange their furniture: their eating kilims, their sleeping kilims, their prayer kilims, the kilims they hang from the canvas walls. If a guest arrives, they may roll out a special rug for the "floor." Mark Shilen (above) has learned to love the somber weavings made by Baluchi women in the eight years he has been traveling to Kabul to buy rugs (his most recent trip having been in February 1982, when he was one of only two non-Russian foreigners in Kabul). But he also likes the brighter colors used by the Turkmen in the Maimana area, the lively rugs crafted by the Uzbeks. Given the strife that has brought commerce to a virtual halt in Afghanistan, these rugs are rarities—30 years old, on the average—and cost up to $5,000, with most in the $700-to-$1,500 range for an area rug. Woven saddlebags and cushions start at $150, while ten-by-fifteen Maimana rugs are $2,500 to $3,500. Shortly after we met him, Shilen got good news: He has received another visa for Afghanistan and will be replenishing his supply in about a month.

MARK SHILEN/*By appointment: 989-8664*

Photographs: left, Aaron Rezny; top, Paul D'Innocenzo (shoes from Santini e Dominici); center right, S. Karin Epstein/Camera 5.

## The Insatiable Critic/Gael Greene

# VENETIAN VANITIES

"...They dine late and mostly well at Castellano: the handsome old emperors, the pretty boys and girls, the narcissists..."

NOW, WHY DOES **Castellano,** THE IRresistible grafting from Venice onto West 55th Street, invoke dark thoughts of Caligula? The noise level, perhaps. Is it the cacophony of hell's antechamber or Venetian *carnevale*? See the handsome old emperors of Manhattan catching the switch of purposeful derrières across the room—all the pretty boys and girls, vacant faces in night-white pallor, eyes wide, anesthetized for whatever sacrifice the evening may demand. How quickly they found Castellano. Out front for his following is the proprietor, model Michel Castellano, with two chefs from Harry's Bar in Venice. Of course they've come: lovers of Venice, risotto fans, the punk internationals—rich and runny-nosed, all working for their daddies—mini-movie moguls. And that amorphous drift of nubile beauty we think of as ... models, creatures with startling shoulders, stunning torrents of hair, an iridescent perfection of teeth, once in a while (not often) even breasts, with men only two or three times their age who are likely to be found on other nights at Le Cirque with their wives. And the costumes here: skirts short, shorter; black leather in brief and at length; angora leg warmers; fanny huggers; epaulets; sable tails; see-through; *faux*-strumpet.

Narcissists nibble, but some of them eat, and for now they can eat surprisingly well at Castellano. Splendid fish, exquisitely just-cooked, is perfect fare for the calorie-shunning Loreleis. And rich, creamy risottos make hearty fuel for squash players, ballet dancers after the curtain, and the undernourished nymphet being treated by a rich friend. So here we are ... no $9 cab ride downtown to a converted warehouse, no unseemly trek to a cleverly unrestored diner on a construction site—the usual price we pay to play with the *dernier criastes*. Castellano is directly across the street from City Center, a couple of blocks from Carnegie Hall, an easy hike from Broadway, Lincoln Center, most midtown cinemas. Although, as is clear from the limos kneeling in wait out front, not everyone walks.

Modestly artful, the walls are primed and toned to look like pale terra-cotta. Shell-shaded lights spot ironic Brassaï photos of Paris in the twenties and thirties, casting a soft aura of flattering illumination. I'm not sure Castellano's crowd gets up for lunch. At noontime the room can be very calm. No trouble, either, getting a last-minute table at 8:30; the crush dines fashionably late. After 9:30 a promised 10-minute wait at the bar may stretch to 40, and once a waiter predicted a 35-minute delay for cappuccino: "There's a big party ahead of you at the espresso machine."

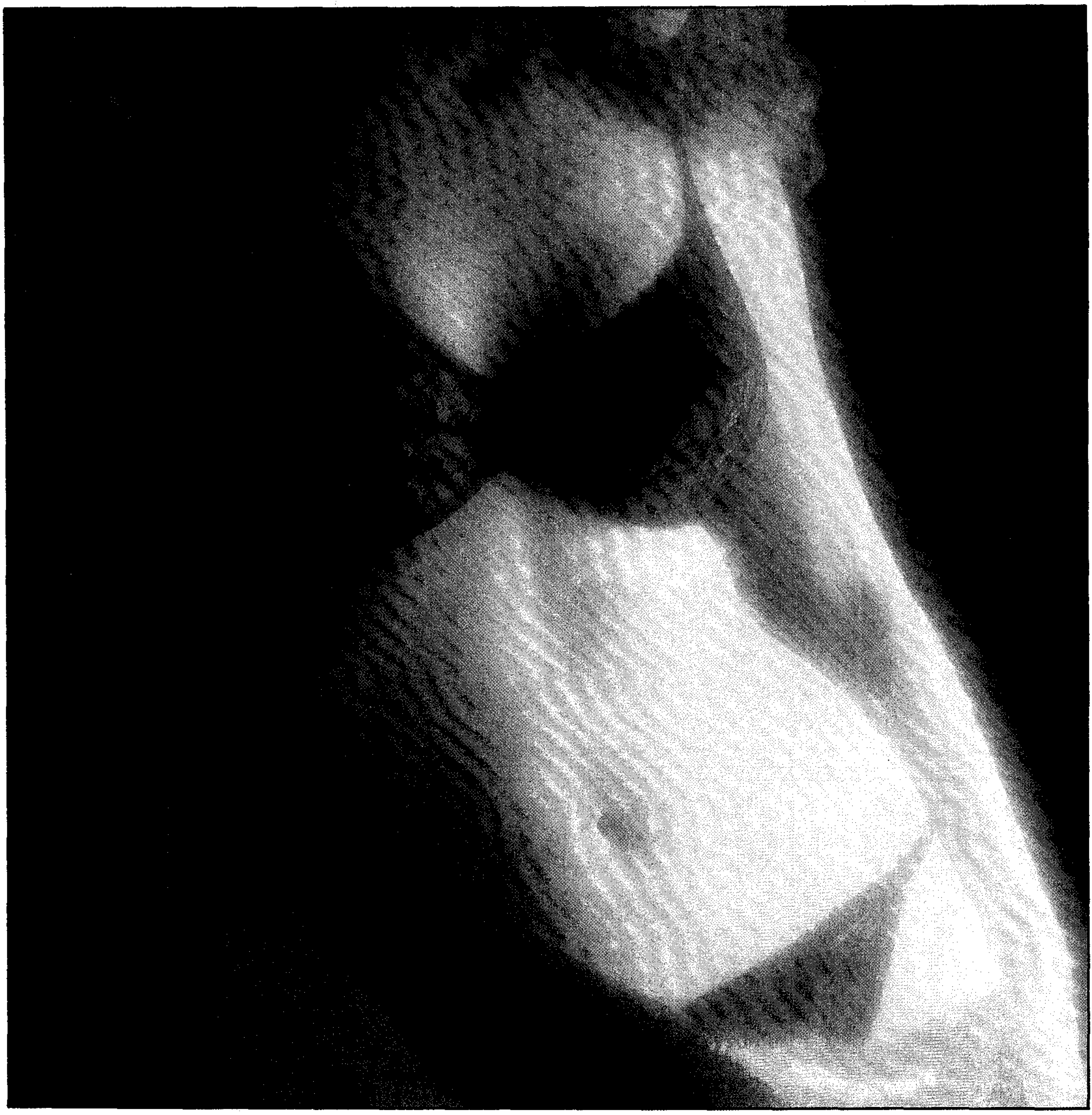
**Rare serenity:** *Castellano before the deluge.*

What a stroke of psychological savvy—the preening steps descending to the maître d's post. Seats on the narrow balcony are prized—a better eye on the theater of arrival-departure, the kisses, the adjustments of costume, streaked-blond manes, wild-wolf greatcoats, and abbreviated tunics. There is a corner table on the right as you enter where, it is said, you can actually hear yourself think. Nowhere else in the room is that possible. "Excuse me," says the waiter. "I didn't hear you." Of course. How could he? The original maître d', from the Danieli, has decamped, and the top chef, Ettore Alzetta, of Harry's Bar and the Cipriani, in Venice, went home with a complaining gall bladder. But his second for a decade, Vanni, the tall, mostly glowering bearded hunk, prowls the room, handsome as any client. No one seems to note or care that the bartender is sipping wine with his feet up, that the service is peppy and amiable or bored and indifferent. After all, "informal" is another plus on the night-stalking circuit.

You'll get no guarantees from me about the kitchen. In seven meals here I've been pleased, at times astonished, by the perfection of seafood and risotto, but twice confronted meals so ghastly I wanted to sue for malpractice. Half of the cold table's offerings are curiously bland and definitely need lemon and fresh-cracked pepper (which is offered) plus a dose of olive oil (which is not). For $8.50 the waiter may offer a sampler: escarole, steamed zucchini, asparagus, excellent eggplant and mushrooms shot through with whole peppercorns, thins of raw white mushroom tossed with shavings of Parmesan, white-bean salad, a dab of the house's most perplexing insalata di mare (by itself, $9.50), usually a toss of delicately cooked shrimp, squid, mussels, littleneck clams (lemon and a crunch of something green wouldn't hurt; twice the smell of something spoiled was overwhelming). The famous carpaccio ($9.50) of Harry's Bar, thin slices of tenderest raw beef (sometimes temperature-perfect, sometimes too cold), wears a Jackson Pollock dribble of sedate mustard mayonnaise. But the thick bean purée chockablock with pasta e fagioli ($6.50) is tasty—fuel for climbing the Himalayas.

A big fuss is made over tagliolini con piselli ($12), buttery noodles with overcooked peas. Ravioli ($12) can be tough, dry, and tasteless, but cannelloni at lunch is a trio of zestily stuffed pasta

Photograph by Peter Aaron/ESTO.



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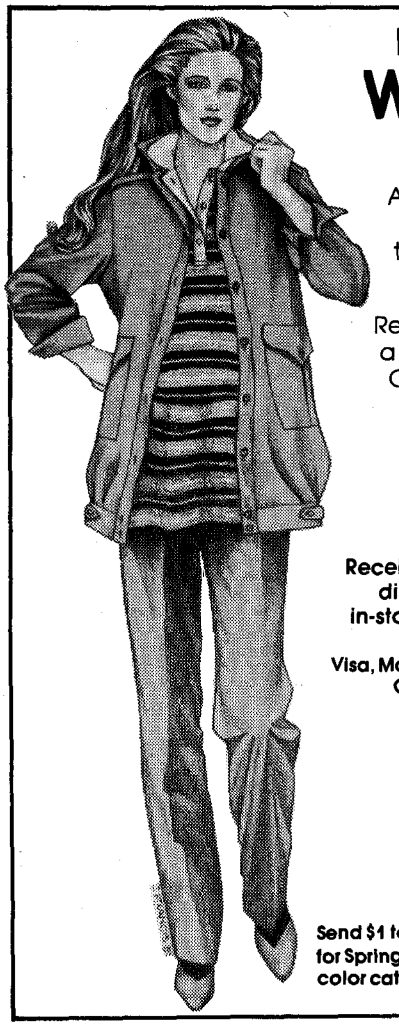

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rolls, deliciously sauced. And the risotto ($20 to $22 for two) is worth crowing over, served nero (with squid in its ink) or frutta di mare or even primavera, although one evening the usually creamy al dente rice had been cooked into sludge.

The true triumphs here: thick boiled salmon ($18), pink at the heart, as ordered; lushly fresh striped bass, "just-cooked," as requested; exquisite pompano ($16), perfectly done, though lonely without a sauce. The waiter brings rather bland mayonnaise . . . that helps. Thick grilled veal chop ($18) is blushing at the core, tender beyond imagination. At times there are scampi, split and delicately grilled ($22). Stinco di vitello ($16)—a roast veal shank carved tableside—may seem a bit dry, a whit boring, or just what the diet doctor ordered. One evening the chef couldn't get the red snapper "underdone," even for a recognized restaurant critic. And liver veneziana "very rare" is apparently impossible. Cut in thin curls, beige and off-tasting, it is tossed with sublime caramelized onion, served with a sad rendition of polenta. Vegetables can be bland and overcooked or tasty, tangily seasoned (maddening inconsistency).

No one here is passionate about dessert. The house special: espresso-soaked ladyfingers in a mascarpone cream dusted with cocoa. One bite is enough for me, but some friends can't get enough of it. Homemade fruit tarts are decent—best was a fresh pineapple—and the fruit salad is lovely. A new wine list celebrates Italy in depth, and spring-menu prices have gone up.

In a small town there might be a single bar, *the* local hangout. Manhattan is a jigsaw of superspecialization. Preppies cluster with preppies. Athletes congregate. The rich feel richer surrounded by the rich. People like to look at good-looking people who look the way *they* think they look. At the moment, narcissists are studying their reflections in one another's eyes at Castellano. Paparazzi playthings, they would kill to see themselves in black and white.

No wonder Castellano manager Reto Cantone, international nomad now in his first restaurant venture, is unsettled at the unfortunate aftermath of a rave review in the English-language newspaper of record. Those undesirables-that-follow-the-stars hogging Castellano's precious tables make him fret. But fashion has a wicked backlash. If his darlings hop off to next week's feeding smash, he may learn to love the uncapped smiles of the bourgeoisie.

*Castellano, 138 West 55th Street (664-1975). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 6 to 10:30 p.m. American Express, Carte Blanche, Diners Club, MasterCard, Visa.* ▬

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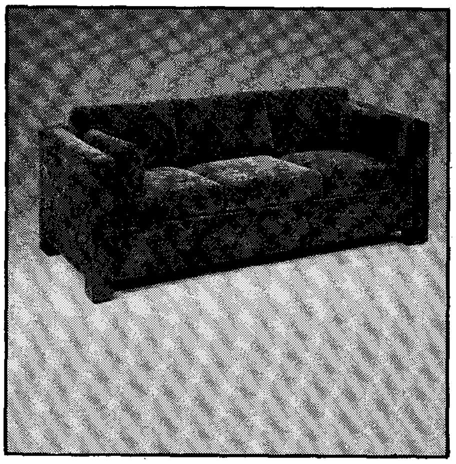

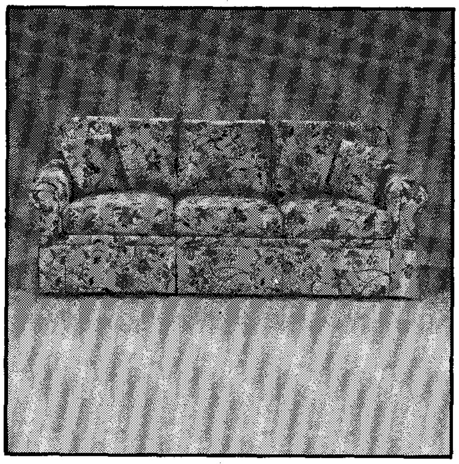

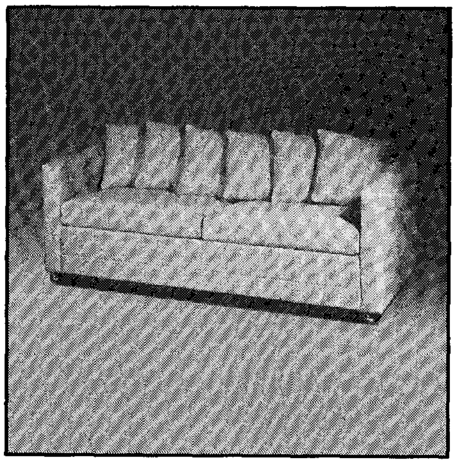

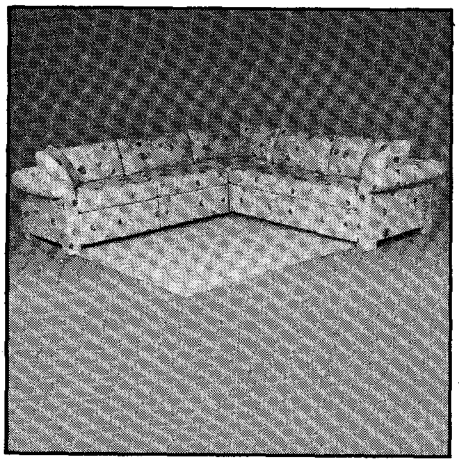

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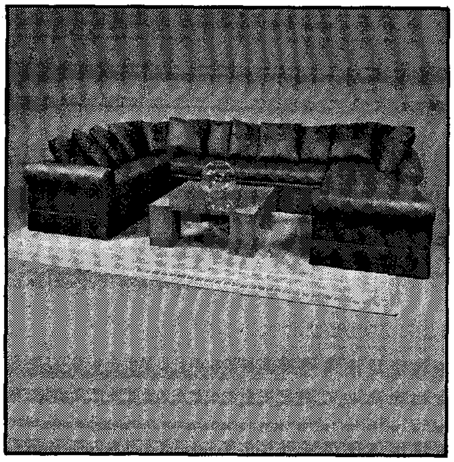

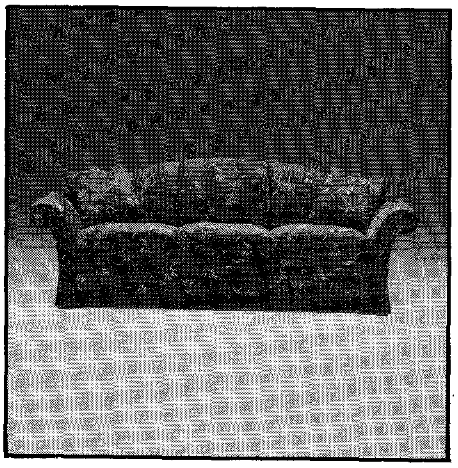

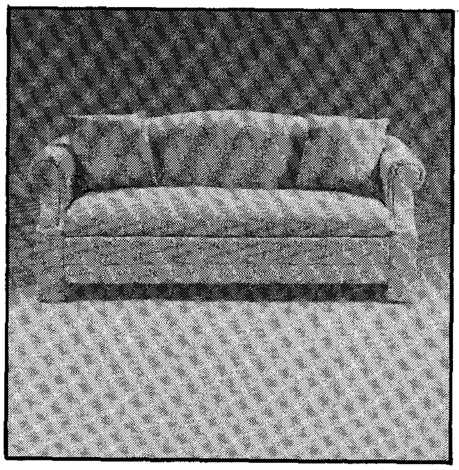

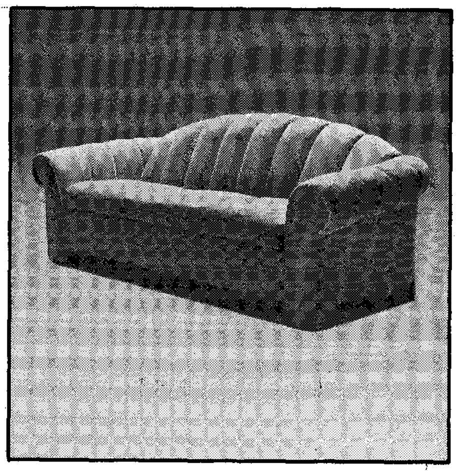

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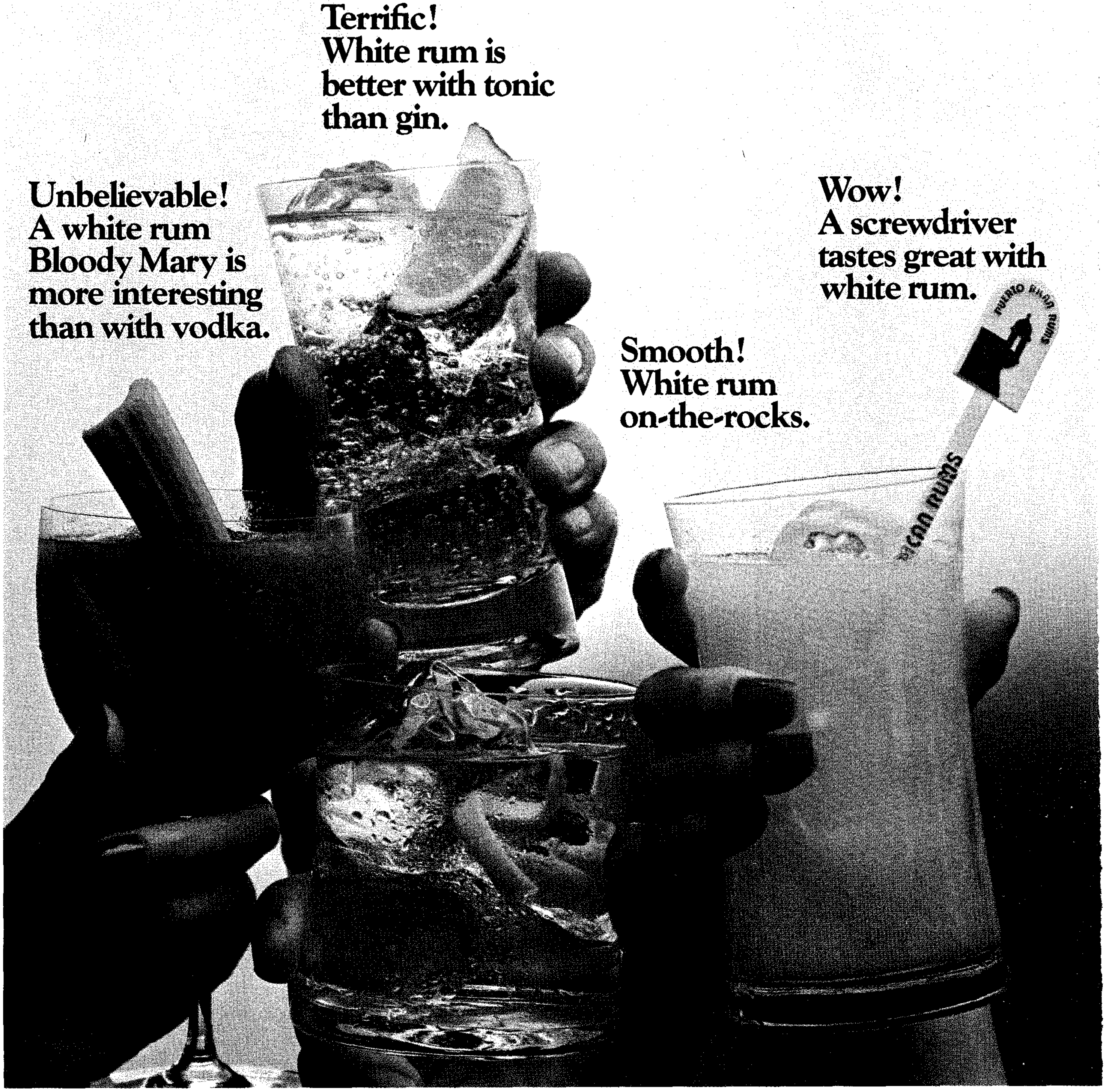

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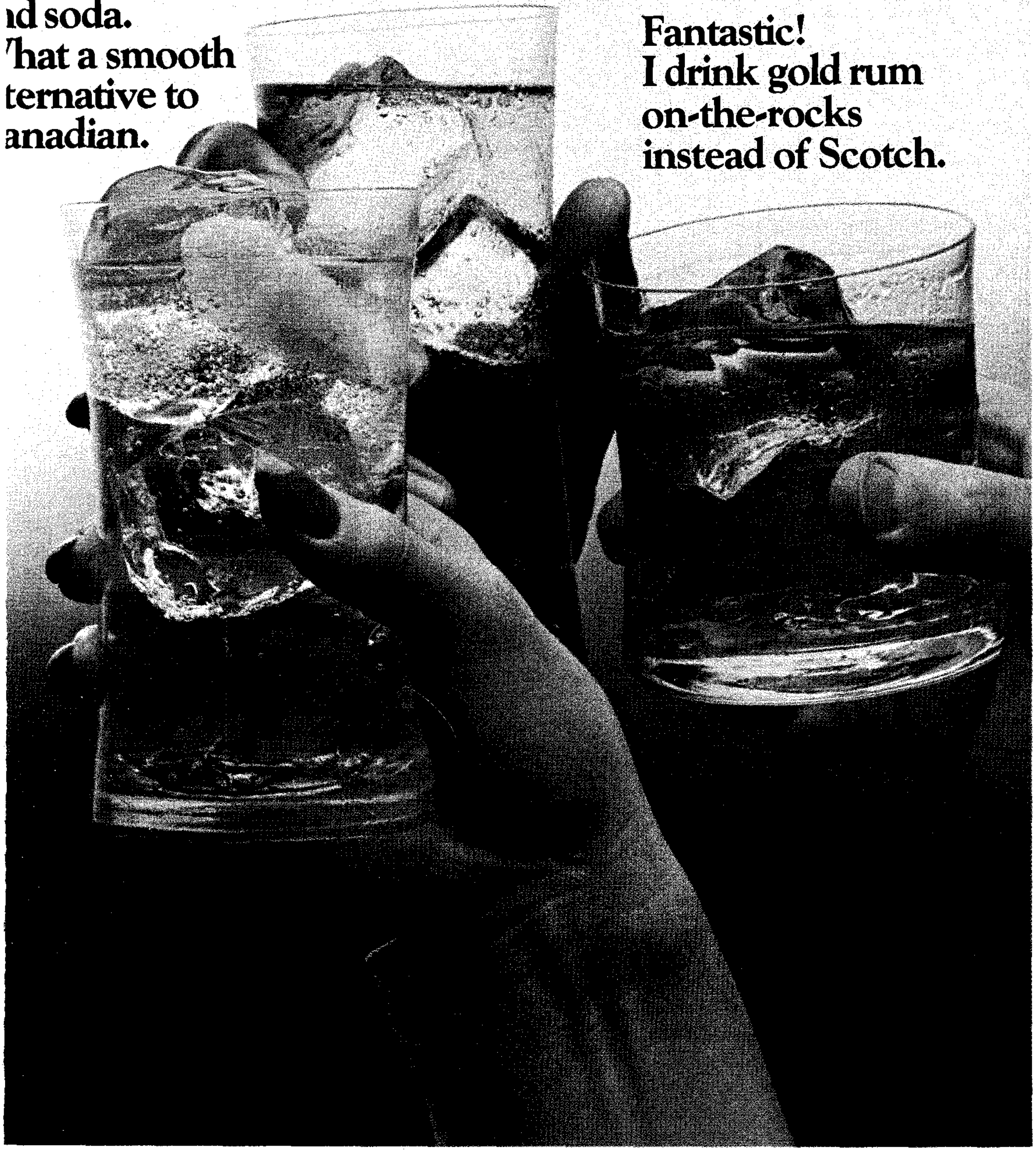

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## Movies/David Denby

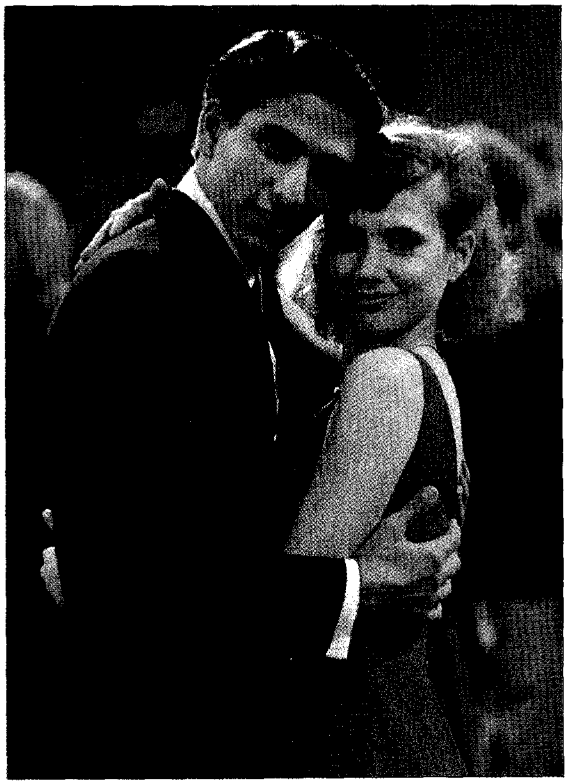
# YOU CAN'T HURRY LOVE

"*. . .Baby, It's You* is a minor, badly flawed movie, but it's also a charming, tender, and funny film about a sixties romance. . ."

**Baby, It's You,** THE LATEST FILM BY NOVelist-screenwriter-director John Sayles, is about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and longs to be Frank Sinatra and a bright, ambitious upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The movie takes its title and much of its emotional tone from the jukebox hits of the period (the sixties), but there's a hard rock of social knowledge under the yearning atmosphere. *Baby, It's You* has been nurtured by tough, anti-romantic notions of how class and money work in America. It's a minor, badly flawed movie, but it's also charming, tender, and funny, and it deserves better treatment than the quick dump Paramount is giving it.

Rosanna Arquette is smallish and slender, with a nose that turns up, a few freckles, and a slight overbite. She has a spunky, embattled quality, like a prettier Rita Tushingham, and she's a terrific actress. Arquette, who is 23, can play women (she was Nicole, Gary Gilmore's girl friend, in the TV mini-series made from *The Executioner's Song*), but in the beginning of *Baby, It's You,* as Jill, the teacher's pet, she's convincingly girlish and unformed. The time is 1966, and Jill is well turned out in the style of a few years earlier in knee socks, box-pleated skirt, and hair band. She's a shrewd and successful junior miss, a girl out of *Seventeen,* raising her hand in class with a smile, winning the lead in the school play by pleasing the massively respectable old dragon who teaches drama. When she's approached in the school corridor by a swarthy, broad-shouldered boy improbably dressed in a sharkskin suit, she just laughs him off. Is he an aspiring mafioso, a used-car salesman? His liquid eyes give off a Valentino charge, but he's got too much grease in his hair, and his boldly confident manner seems like a parody of something.

Sheik is actually a student, though not one who shows up at school very much. The twenty-year-old Vincent Spano makes Sheik intentionally foolish-looking—a little moist in his eagerness to play the teen idol for high-school girls. Sheik is slender and graceful, but you immediately understand that in a few years he could become heavy and overripe, a cartoon of male sensuality in the florid style of Victor Mature. Unfazed by Jill's rebuff, he barges into her classroom, lays siege to her in the cafeteria. He's infuriating, embarrassing, completely out of it—a dreamer with no discernible talents—yet it's impossible to dislike him. He may pull a stupid stunt like driving her wildly around the city in a put-on "kidnapping," but he wouldn't think of hurting her. Abashed before Jill's self-confidence and class, he yearns to be her lover, her protector, her cavalier. His anthem is Sinatra's "Strangers in the Night," but all he can do is imitate the great man's moves. The magic eludes him. Sheik is Rupert Pupkin with heart —a romantic loser.



**Close to you:** *Vincent Spano and Rosanna Arquette.*

Sayles's screenplay is based on a story by Amy Robinson, who started out as an actress (she was Harvey Keitel's girl friend in *Mean Streets*) and then became a producer. Robinson also went to high school in Trenton, starred in school plays, and so on; the story is obviously Robinson's autobiography (she also produced the film, with Griffin Dunne), but somewhere along the way Sayles became fascinated with the heroine's fervent self-dramatization—the normal crises in the course of her inevitable victory. He works in a lot of novelistic detail, tracking the changes in her clothes and hairstyles, her confusions about sex, her edgy, competitive friendships with other girls.

In all three of the films he's directed, Sayles has set his characters' messed-up lives against the rapid breakup of social forms. In *Return of the Secaucus Seven,* the sixties-counterculture veterans turning 30 found themselves beached in a country no longer much interested in them; the young mother in *Lianna* abandons her family for another woman, "coming out" in a halfway-liberated academic community not quite ready for her choice. When Jill leaves Trenton for Sarah Lawrence, she's ludicrously overdressed in a suit and high heels. The mass bohemianization of the sixties has been coming on hard, but back in Trenton, wearing her heavy eyeliner and trying not to become "a slut," she hasn't heard about it. Desperately, she struggles to keep up with the rich girls at college, the tall, slinky dazzlers who have mastered the casually sloppy, chic style and a tone of devastating knowingness. Like them, she's now eager to get into bed—but only with the right kind of Ivy League boy.

Sayles doesn't press any of this too hard—it's the gentlest kind of satire—and he makes us care for Jill, even when she's lusting after status. But he doesn't bring the same attention to Sheik, who's always seen at a distance, and the movie is hurt by the imbalance. Jill condescends to Sheik, and Sayles (perhaps unwittingly) makes the same mistake, even though at some level he must love

Photograph by Nancy Moran/Sygma.

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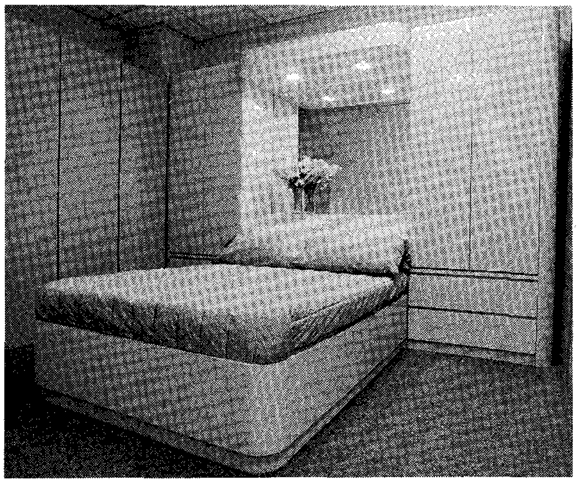

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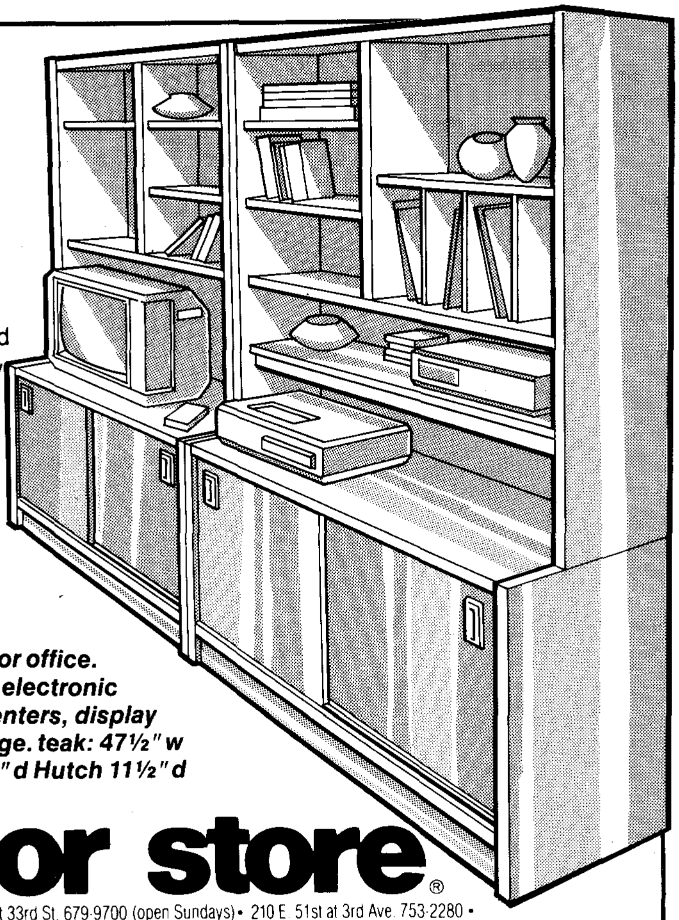

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him: Whenever Sheik is onscreen, Sayles begins to move his static camera—the camera that has stayed rooted to the spot through his earlier low-budget work. Whizzing along the streets of Trenton with the mad Sheik, he must feel the exhilaration of filmmaking in a different way than he ever has before.

Jill is the classic modern American winner—the "other-directed" personality, picking up the signals around her and adapting. But Sheik is locked into his fantasy of himself, and when she sees him on the stage of a ratty Miami club lip-syncing the words of a Sinatra song, he seems even more hopeless to her than in Trenton. Sayles has a real hold on the workings of the American class system: Jill Rosen has the time to have many dreams—she can try on different versions of herself. But Sheik has only one dream, and he must either live it or fall back into nowheresville, becoming a garbage collector like his father. He loves her, but she turns away from him—her erotic drives by this time are commanded by her social ambitions.

The way Jill goes cold seems accurate, but it still leaves a hollow place in your feelings, and not just because you long for almost any two people in movies to get together. Something vital is missing. If Sheik hadn't been so silly, if Sayles had made him cooler and more dangerous, and if, in response, Jill had violated her class instincts and jumped into an affair with him, the movie might have really taken off. The way the picture has been conceived, it can't build to a satisfying dramatic climax. It's a bittersweet elegy, and though it's very good, it leaves us wanting more.

I ONCE ASKED A VERY RICH SCREENwriter why he wanted to write another conventional but high-paying action-adventure movie when he obviously had the power to get something more interesting produced. The man looked at me with the purest, frankest expression of hatred that I have ever seen. Well, that was ten years ago, and I wouldn't phrase it quite the same way now. But whenever I see a movie by Neil Simon (not the man I interviewed), I start running similarly naïve questions through my head.

**Max Dugan Returns,** the master's latest, is about a wealthy old embezzler (Jason Robards Jr.), on the lam from the cops, who shows up at the cottage of his schoolteacher daughter, Nora (Marsha Mason—who else), in Venice, California, carrying $687,000 in his briefcase. Max has a bad heart and has only six months to live, and though he hasn't seen the daughter in 28 years he wants to end his days with her and her son. He also wants them to live in luxury, so he slaps turrets and gingerbread trim onto the house and paints the whole thing white with lavender trim; buys the boy a ton of electronic equipment and Nora a yellow Mercedes; and even hires the batting coach of the Chicago White Sox to teach the kid to hit (he learns—immediately). Of course, there's a hitch in Max's plans. Nora is going out with a relentless bloodhound of a police detective (Donald Sutherland), who begins to sniff out Max's identity. So she has to lie about her new possessions, while the cop suspects her of villainy, and oh so many embarrassing complications ensue.

What's really amazing about this nonsense, apart from its cotton-candy feebleness and vulgarity, is that Simon has pilfered the plot elements from a variety of forties comedies. The smooth contempt he and director Herbert Ross must feel for the audience is stunning. Do they really think we will settle for so little? Do they imagine they are maintaining their cultural credentials by having Max read Schopenhauer and the cop ask for a date by quoting Joyce over the phone? Marsha Mason flutters dimly through the role of Nora, but I don't know how anyone could have played it much better. Robards, on the other hand, gives a relaxed, soft-shoe performance of great charm. Now in his sixties, Robards looks and sounds fantastic—the creased upper lip, the beautiful hair, the leathery voice are all part of the most wonderful equipment any actor ever had. Robards, whose technique has never been more assured, should be riding the crest of his career: He should be playing corrupt senators and gangster chieftains, not this twinkling reprobate—Santa Claus without a beard.

**Briefs: Privileged,** PRODUCED AND DIRECTED by two 26-year-old Americans studying at Oxford, is about a handsome and smug young peacock (Robert Woolley)—a star student actor—who plays thoughtlessly with the lives of his friends, sowing disaster everywhere he goes, until he receives his comeuppance in their angry contempt for him. The movie seems to have been made out of an infatuation with the nonchalant style of the British upper classes. The actors, who party a great deal, rarely take off their formal clothes, and the whole precious plot is trickily interwoven with events from the students' production of *The Duchess of Malfi*. The cultured and moneyed atmosphere blinds us for a while to the plain fact that we are watching a group of people who aren't nearly as clever or intelligent as they imagine themselves to be. . . . Two weeks ago, in my review of *Bad Boys,* I mistakenly identified Sean Penn as "the out-of-control fascist boy" in *Taps*. Actually, Sean Penn played Timothy Hutton's roommate, a calm and reasonable type—a liberal. The little firebrand, whose name is David Shaun, was played by Tom Cruise. Everything clear? ■

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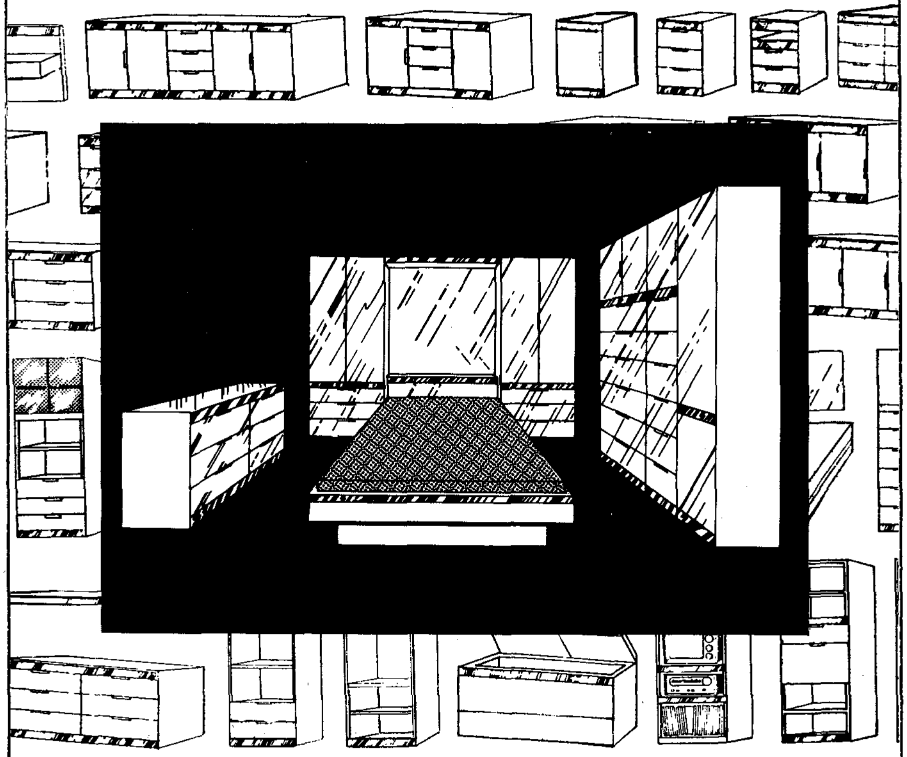

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## Wine/Alexis Bespaloff

# FINE RED BURGUNDIES FOR UNDER $20

"...The best red Burgundies display a combination of power and subtlety, richness and delicacy, opulence and finesse..."

FINDING GOOD EXAMPLES OF RED BURgundy has never been easy. They are among the most expensive wines in the world; the multiplicity of village and vineyard names that appear on the labels can be confusing; the wines are produced in limited quantities, and specific bottles are always hard to find; and the quality of red Burgundy—which is made entirely from the delicate Pinot Noir grape—is uneven. Nevertheless, many consumers continue to seek out these wines because, at their best, they display a combination of power and subtlety, richness and delicacy, opulence and finesse that has yet to be consistently duplicated anywhere else in the world.

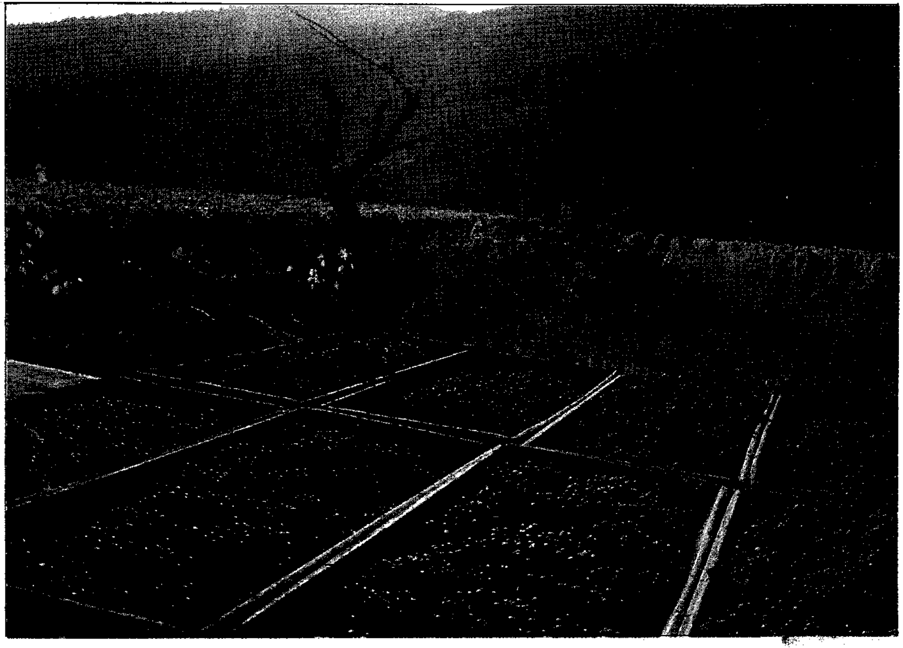
As it happens, there are now a great many Burgundies here from the very good 1978 and 1979 vintages—a selection of bottles that cost no more than $20 will be found farther on. (There's no point in comparing the price of red Burgundy to that of California Zinfandel, Beaujolais, or *petits châteaux* from Bordeaux—if you want to drink good Burgundy, you have to pay for it. The trick is to get your money's worth from among the many examples available.)

RED BURGUNDY IS EXPENSIVE BECAUSE there is, comparatively speaking, so little of it. Although red wines are produced in the Beaujolais, Mâconnais, and Chalonnais districts of the extensive Burgundy region, most consumers associate red Burgundy with the Côte d'Or, a narrow 30-mile-long strip of vineyards that begins south of Dijon. It is divided into the Côte de Nuits (whose principal wine villages are Fixin, Gevrey-Chambertin, Morey-Saint-Denis, Chambolle-Musigny, Vosne-Romanée, and Nuits-Saint-Georges) and the Côte de Beaune (Aloxe-Corton, Savigny-les-Beaune, Beaune, Pommard, Volnay, Monthélie, Santenay, and Chassagne-Montrachet—which produces more red wine than white).

In 1981, the Côte d'Or produced little more than a million cases of red wine; even the abundant 1979 vintage came to less than 2 million cases. Compare that with the 1979 Bordeaux harvest, which amounted to 36 million cases of red wine; the districts of Saint-Emilion and the Médoc alone accounted for more than 9 million.

Production of red Burgundy is not only relatively limited (less than half of a percent of all French wine), but it's fragmented into a great many village and vineyard names, which are reflected on Burgundy labels. The basic appellation for Burgundy is Bourgogne Rouge; the best-known regional appellations are Côte de Beaune-Villages and Côte de Nuits-Villages. There are nearly twenty wine-producing villages along the Côte d'Or; within these villages are more than 250 specific vineyards that have been granted *premier cru* status, and whose names on the label follow that of the village in which each is situated (Aloxe-Corton, Les Chaillots; Pommard-Rugiens; Fixin, Les Hervelets). At the top of the pyramid are about 30 *grand cru* vineyards, among them Chambertin, Musigny, Bonnes Mares, Clos de Vougeot, Romanée-Conti, Richebourg, Grands Echézeaux, and Corton. The *premiers crus* are not hard to decipher on a label, since their names are invariably preceded by that of a village, but the informed consumer must be familiar with the names of almost 50 villages and *grands crus*, and be able to tell them apart (Chambertin from Gevrey-Chambertin, Musigny from Chambolle-Musigny).

The principal differences between the vineyards of Burgundy and those of, say, Bordeaux are not only that the former are small, but that very few have a single owner. Most of the well-known Médoc properties each produce 20,000 to 30,000 cases of a single wine; by comparison, the Richebourg vineyard produces only about 3,000 cases, and the vineyard is divided among half a dozen owners. Since some proprietors bottle their own wines, some sell in barrel to shippers who bottle under their own names, and some do both, there are likely to be more than a dozen wines labeled Richebourg in a given vintage. Each will differ from the others in taste, and all of them will have been produced in very limited quantities. Consequently, the consumer must look not just for the vineyard name but also for that of a specific producer. That's why any particular Burgundy label is likely to be hard to find.


**The temperamental grape:** *Harvesting Pinot Noir in France's Burgundy region.*

But even the oenophile who has understood and acknowledged all these difficulties comes up against another problem—the most serious of all: the uneven quality of red Burgundy. The Pinot Noir grape is an especially fragile one—which is why it has not achieved the same success around the world as has Cabernet Sauvignon—and even in

Photograph by Gilles Peress/Magnum.

Burgundy it takes a skilled wine-maker and the right weather to achieve fine wines. If a Cabernet-based wine—whether from Bordeaux or California—is not excellent, it can still be quite good; if a Pinot Noir wine is not good, it's likely to be poor. Add to that the tendency of some Burgundians to produce too much wine per acre, and the result is a great many light, weak wines that lack character and definition.

It's often said that the overall quality of Burgundy has declined in recent years, but I think that what has really happened is that a lot of mediocre red Burgundy from unfamiliar producers has been introduced to this country. There are still as many people producing fine Burgundies today, but there are also many more poor Burgundies now showing up here, so the consumer must choose carefully.

IF THE ODDS ARE AGAINST FINDING A fine red Burgundy by picking a bottle off the shelf at random, that isn't to say that there aren't quite a few good wines around today. I recently arranged a series of blind tastings of nearly 100 red Burgundies, and came up with nearly 20 good examples that sell for no more than $20 and are currently available from their respective distributors, as well as a few that cost less than $30.

I found any number of overpriced wines that were dull, heavy, and coarse or weak and thin, as well as many that were no more than solid, one-dimensional reds without finesse or Burgundian character. There were, not surprisingly, no attractive *grands crus* under $20, and few from such well-known—and generally overpriced—villages as Nuits-Saint-Georges, Gevrey-Chambertin, and Vosne-Romanée. There were good values, however, from lesser-known villages such as Santenay, Monthélie, Fixin, and Savigny-les-Beaune. In any case, the name of a specific village or vineyard is, finally, less important than that of the producer, whether it's a grower who bottles only the wine from his own vineyards or a shipper who buys wine from many growers.

Almost all the selections that follow are from the 1978 and 1979 vintages—both are good, with the best 1978s a bit more concentrated, the best 1979s more supple. The few 1977s I tried were disappointing and basically unsound. The 1980s, which are starting to arrive here, are less expensive than the 1979s, and I've listed some attractive examples. Be warned, however, that many 1980s are light, unripe, and vegetal.

The wines are grouped by price, beginning with those under $10. I particularly liked the Monthélie 1978 of Moingeon ($9.29), and two examples of Bourgogne Rouge: the 1979 of Dupont-

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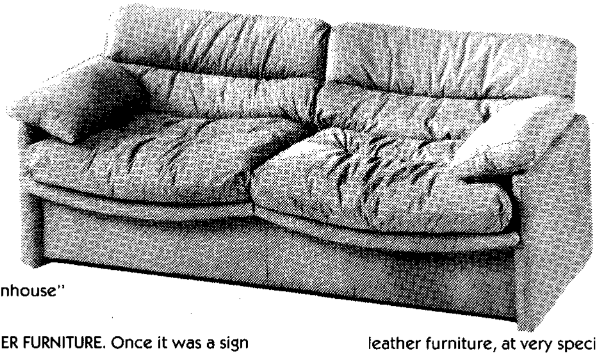

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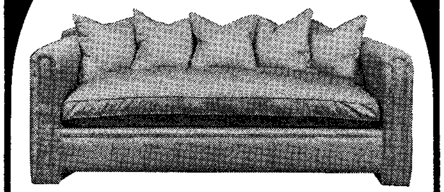

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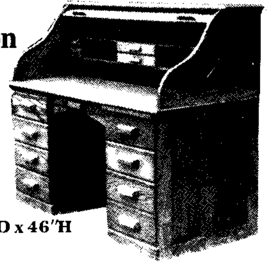

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Tisserandot ($6.99) and the 1978 of Faiveley ($8.59). Other attractive Bourgognes Rouges are Clos de Lupé 1979 of Lupé-Cholet ($7.99) and Réserve des Jacobins 1979 of Louis Jadot ($8.49).

Interesting, well-made Burgundies at $10 to $15 that have more substance include the Bourgogne Rouge, Aux Perrières 1979 of Simon Bize ($10.99) and, from the same producer, a more complex Savigny-les-Beaune, Les Marconnets 1979 ($14.99). The Bourgogne Rouge, Les Vignes Marie 1979 of Derey Frères ($11.89) is a wine with more nuances and appeal than its simple appellation would suggest, and three others worth looking for are the Santenay 1979 of Vincent Bachelet ($14.49), the Monthélie 1979 of Louis Latour ($14.95), and the Côte de Nuits-Villages 1979 of Mommessin ($10.99). Two attractive, distinctive, and moderately priced 1980s, at $11.25 each, are the Chorey-Côte de Beaune of Tollot-Beaut and the Morey-Saint-Denis, Clos de la Bussière of Roumier.

As might be expected, good examples of Burgundies priced at $15 to $20 show more subtlety and length of flavor. These include the Morey-Saint-Denis 1978 of Faiveley ($19.89), the Fixin, Les Hervelets 1979 of Derey Frères ($18.89), and the Nuits-Saint-Georges Premier Cru 1979 of Lupé-Cholet ($17.99), all of which combine backbone and suppleness. Other good choices are the Chassagne-Montrachet 1979 of Joseph Drouhin ($16.99), the Chambolle-Musigny 1979 of Antonin Guyon ($19.99), and the Pommard, Le Clos Blanc 1980 of Machard de Gramont ($19.95).

Two excellent wines just beyond my self-imposed $20 limit are the flavorful, balanced Morey-Saint-Denis, Cuvée des Grives 1979 of Ponsot ($21.89), and the firm, intense Pommard-Rugiens 1980 of Courcel ($20.99). For those willing to pay more for fine red Burgundies, let me suggest a few other bottles in the $20 to $30 range. Wines that display elegance and refinement include Aloxe-Corton, Les Chaillots 1978 of Louis Latour ($30), Pommard, Clos de la Platière 1979 of Mérode ($25.99), and Vosne-Romanée, Les Suchots 1980 of Machard de Gramont ($23.49).

Four fine wines available at specific stores are the silky Latricières-Chambertin 1978 of Trapet ($29.95), at Sherry-Lehmann, Inc., 679 Madison Avenue, near 61st Street; the graceful Vosne-Romanée, Les Malconsorts 1978 of Lucien Jayer ($28), and the rich, concentrated Volnay, Clos de la Bousse d'Or 1978 from the Domaine de la Pousse d'Or ($28.75)—both at Gold Star Wines & Spirits, 103-05 Queens Boulevard, Forest Hills; and the sturdy Gevrey-Chambertin, Clos de la Justice 1978 ($23), at Quality House, 2 Park Avenue, near 33rd Street. ■

## The Sporting Life/Vic Ziegel

# MEZZO METS

"...General manager Cashen's prize catches were Seaver and Torrez. Both began throwing big-league baseballs in 1967..."

ST. PETERSBURG

GEORGE BAMBERGER, THE METS' MANAGER, is sitting at a booth in Pumpernik's, his early-morning view of Collins Avenue and Miami Beach obscured by a visitor from the North. The visitor is badgering Bamberger about the mysteries on his baseball team: catcher? right field? shortstop? second base? The Mets have as many holes as their manager's basket of bagels.

It's a difficult time for Bamberger. He hasn't seen the waitress since she took his order earlier in the month, his visitor is turning into The Man Who Came to Breakfast, and now *this*. "What is *this?*" the manager says, pointing with his knife to a small white mound on the butter plate.

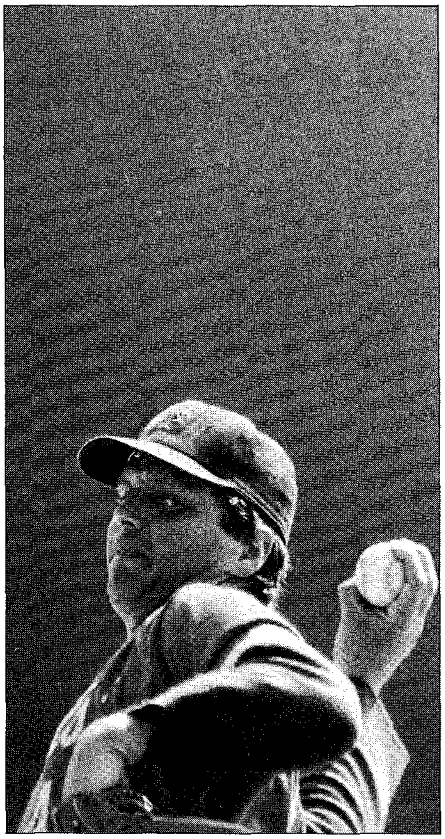
"Cream cheese," the visitor says. It's the morning's one easy answer.

Ready or not, the baseball season begins this week, and the Mets will play their first five games at Shea Stadium against Philadelphia, the second-best team in the Eastern Division last year, and St. Louis, the world champions. The next six games are away from home against the same formidable teams.

This is not to suggest that the schedule-maker enjoys beating up on the Mets. The sad truth is, 1983 is another one of those years when the Mets can promise us nothing more than the desire to start turning it around. Since this sort of turnaround talk has been heard since 1977, Met fans should be suffering, at the very least, from vertigo. Let's face it, if the Mets were an airline, you wouldn't trust them any farther than the end of the runway.

Since Bamberger didn't come onboard until last season, he deserves very little of the blame. Especially when he's willing to admit, "I don't want to put a noose around my neck, but we must get better. We can't have another year where we make the most errors, drive in the least runs, and our pitchers walk the most guys. If it was just the hitting, that's one thing. But, Christ, it was all three. You can't keep bullshitting people."

Last year at this time, the general manager, Frank Cashen, identified his top priority: "An established starting pitcher. I don't need a mediocre pitcher," he said. "I've got a glut of those." The general manager was right. Unfortunately, he didn't come up with reliable starting arms until this winter, when he must have spent a good many evenings curled up with *The Baseball Encyclopedia*. Cashen's prize catches were the 38-year-old Tom Seaver and the 36-year-old Mike Torrez. Both began throwing major-league baseballs in 1967, both were twenty-game winners in 1975, and together they produced a grand total of fourteen victories last season.



**Seaver:** *Will homecoming help?*

Seaver, of course, spent his first ten seasons in Flushing, the finest player ever to wear the Met uniform, a certain Hall of Famer. His problems last year were illness and injury, but he says he's feeling much better now. What the hell, it's just nice to have him home again. When I tell Seaver I hope he can make a liar out of Thomas Wolfe, he responds, "I hope so, too." Believe me, he's the only player in New York who wouldn't have said, "What did that sucker write about me, anyway?"

Seaver has impressive plans for 1983—"I'd like to win fifteen games, pitch 250 innings. That would make me very happy." No kidding, Tom, do you really think you can remember how to do that? "Oh, absolutely," he says.

Last year's most consistently effective pitcher, Craig Swan, won eleven times. He's back. Most promising of the new faces and arms is Scott Holman, 24. If nothing else, the current crop of starters gives the Mets a much higher quality of question mark than the last bunch.

"The starting pitchers we've got now, the majority of times they'll get you to the sixth, seventh inning," says Neil Allen. "Last year, you didn't know if they'd get you out of the first inning."

Allen's concern is easily understood. He's one of the premier relief pitchers in baseball. Two months into last season he had won or saved 17 of the Mets' 31 victories. The club was three games over .500 and a mere four and a half games out of first place. That was June 14. Allen was sick the next day, and the diagnosis was a bacterial infection of the colon. His season was all but over, and the Mets were almost helpless without him. Allen was laid up while his teammates were losing fifteen straight in August. "Our game would come on television," he says, "and I'd turn it off. I was sick enough."

Bamberger insists that a healthy Allen would have saved 35 games "and given us ten more wins, and that's being conservative." Another ten or so games should have come from the bat of George Foster, the $2-million-a-year man. Instead, Foster's contributions—thirteen home runs, 70 runs batted in, a .247 batting average—made for favorable comparison with Jim Hickman.

"Let's face it," Bamberger says, "Foster will have to do it this year." The manager repeats the company line to explain Foster's disappointing performance—quiet guy, huge contract, long sideburns, put too much pressure on himself—and then adds, because he must have heard the same speech too many times, "To be honest with you, I can't be sure what the f--- it was. I have no idea."

The Mets don't like to hear that Foster's age, 34, may have something to do with his decreased production. When-

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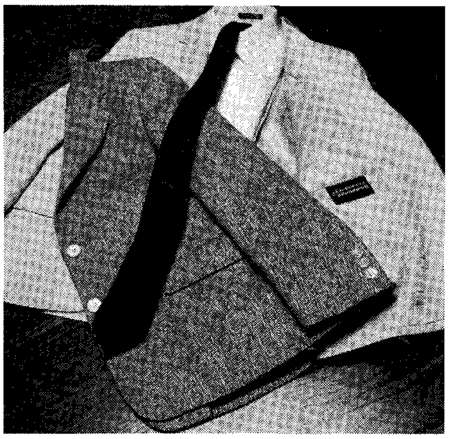

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ever I offered that suggestion, it was pointed out Foster has the body of a much younger man. Only Frank Howard, the first-base coach with the body of two younger men, was reminded of an old line of Ted Williams's. "He used to say that any good year you had after 32 was a bonus."

Foster, for his part, is willing to plead guilty—with an explanation. The Mets finally closed negotiations for him on February 10, a few weeks before the start of spring training. "I know it's a good deal," he remembers thinking, "but why couldn't it have happened earlier?" Foster says he spends a good part of the winter convincing himself that he's going to have a brilliant season. He didn't have time for that pep talk last year.

And he couldn't help listening, on opening day '82, when the Shea Stadium crowd gave him their noisiest welcome. He started thinking again. " 'Wow, wouldn't it be great to have a year like 1977' "—52 homers, 149 R.B.I.'s, .320, Most Valuable Player, at least—" 'wouldn't it be great to show them a performance like that.' I wanted to reach back and be like I was at 27. I guess it's natural to think that way. But . . ."

But the wonderful Cincinnati teams Foster starred on had other stars every bit as bright. That kind of talent simply isn't available on the Mets. Opposing pitchers have known it for six years. And Foster, dragging his paycheck to the plate, didn't make them feel any different.

"I'd hit balls hard last year that would go foul," he says, "and I'd think, 'Wow, why didn't that ball stay fair? Now he won't throw me another good pitch to hit.' In 1977, if the ball went foul like that, I'd think, 'Now I've got the pitcher really intimidated.' "

He spent six weeks in Hawaii this winter, the perfect place to talk himself into a Fosterian season. The Mets aren't aiming as high. "We aren't going to win the pennant," Bamberger understands. "But I know we're improved."

What he really means is that the Mets are only a year away from 1984, when the farm system is expected to give us pure gold: outfielder Darryl Strawberry, whom the Mets keep comparing to Willie Mays, and pitchers Ron Darling and Tim Leary, among a number of others.

"I'd say we're on schedule," Cashen insists. "But we have to take a giant step this year. We have to get from also-ran to respectable. Once you get to respectable it's not that hard to be a contender."

The Mets lost 97 games last season. Would a 1983 finish of ten games below .500, 76 wins, 86 losses, be considered respectable?

"Oh, yeah," Cashen says. "Absolutely." For some reason, he seems delighted. ■

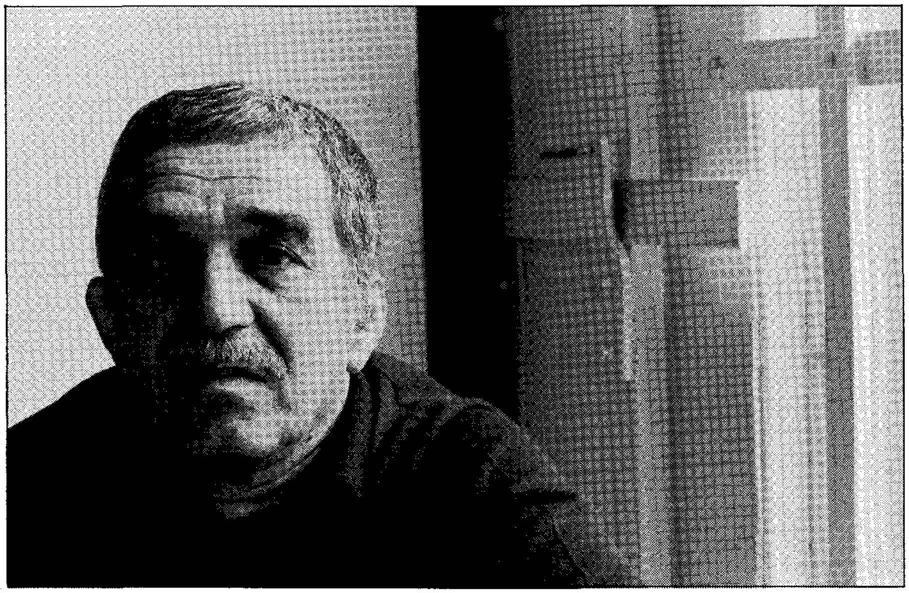
### Books/William H. Gass, Nicholas von Hoffman

# MORE DEATHS THAN ONE

"...*Chronicle of a Death Foretold* is about revenge, about the heart blowing to bits from the burden of its own beat..."

**Chronicle of a Death Foretold,** *by Gabriel García Márquez. Translated by Gregory Rabassa. Alfred A. Knopf; 120 pages; $10.95.*

*Chronicle of a Death Foretold* DOES NOT tell, but literally pieces together, the torn-apart body of a story: that of the multiple murder of a young, handsome, wealthy, womanizing Arab, Santiago Nasar, who lived in the town where Gabriel García Márquez grew up. The novel is not, however, the chronicle of a young and vain man's death, for that event is fed to us in the bits it comes in. It is instead the chronicle of the author's discovery and determination of the story and simultaneously a rather gruesome catalogue of the many deaths—in dream, in allegory, and by actual count—that Santiago Nasar is compelled to suffer. Had he had a cat's lives, it would not have saved him.



**Gabriel García Márquez:** *A remarkable, graphic, and grisly fable.*

It is his author who kills him first, foretelling his death in the first (and in that sense final) sentence of the novel: "On the day they were going to kill him..." We are reminded immediately of García Márquez's habit of beginning his books in an arresting way, perhaps a by-product of his long journalistic practice. "Many years later, as he faced the firing squad..." *One Hundred Years of Solitude* commences, and *The Autumn of the Patriarch* is no less redolent with death or its threats: "Over the weekend the vultures got into the presidential palace by pecking through the screens on the balcony windows." Santiago Nasar's death is first foretold in the way any fictional fact is, for the fact, of whatever kind, is already there in the ensuing pages, awaiting our arrival like a bus station.

Santiago Nasar also dies in his dreams—dreams that could have been seen to foretell it, had not his mother, an accomplished seer of such things, unaccountably missed "the ominous augury." Before the day is out, his mother will murder him again. Unwittingly, and with the easy fatality we associate with Greek tragedy, Santiago dons a sacrificial suit of unstarched white linen, believing that he is putting it on to honor the visit of a bishop, just as he has celebrated the day before, along with the entire town, the wedding that will be his undoing. So attired, he stands before his mother with glass and aspirin and tells her of the dreams she will misunderstand. Santiago Nasar is then symbolically slain and gutted by the cook as he takes a cup of coffee in her kitchen and has another aspirin for his hangover. His father has mounted this woman, and she is remembering Santiago's father as she disembowels two rabbits (foretelling his disembowelment) and feeds their guts, still steaming, to the dogs.

The cook's daughter does not tell Santiago that she has heard a rumor that two men are looking to kill him, for he continually manhandles her, and she wishes him dead; the town, it seems, knows, too, and participates in the foretelling. Attempts to warn Santiago are halfhearted: People pretend that the threats are empty; that the twin brothers bent on his death are drunk, incapable, unwilling; that it is all a joke. But Orpheus has his enemies in every age. Dionysus was also torn to pieces once, Osiris as well. The women whose bodies Santiago Nasar has abused (the metaphor that follows him throughout, and that appears just following the title page, is that of the falcon or sparrow hawk) await their moment. They will use the duplicities of the male code to entrap him. The girl whose wedding has just been celebrated goes to her bridegroom with a punctured maidenhead, and he sends her home in disgrace, where she is beaten until she confesses (although we don't know what the real truth is) that Santiago Nasar was her "perpetrator." And had not her twin brothers believed that the honor of their family required revenge, Nasar would not have been stabbed fatally, not once but seven times, at the front door of his house, a door his mother, believing him already inside, had barred.

The coroner is out of town, but the law requires an autopsy—the blood has begun to smell—so Santiago Nasar is butchered again, this time while dead. The intestines he held so tenderly in his hands as he walked almost primly around his house to find a back door he might enter in order to complete the symbolism of his life by dying in the kitchen he had his morning aspirin in—those insides of the self of which the phallus is only an outer tip—are tossed into a trash can; the dogs who wanted them, and would have enjoyed them, are now dead, too.

Santiago Nasar's mother's last sight of her son, which she says was of him standing in her bedroom doorway, water

---

*William H. Gass, author of* Omensetter's Luck *and* In the Heart of the Heart of the Country, *is a professor of philosophy at Washington University. Nicholas von Hoffman is a syndicated political columnist.*

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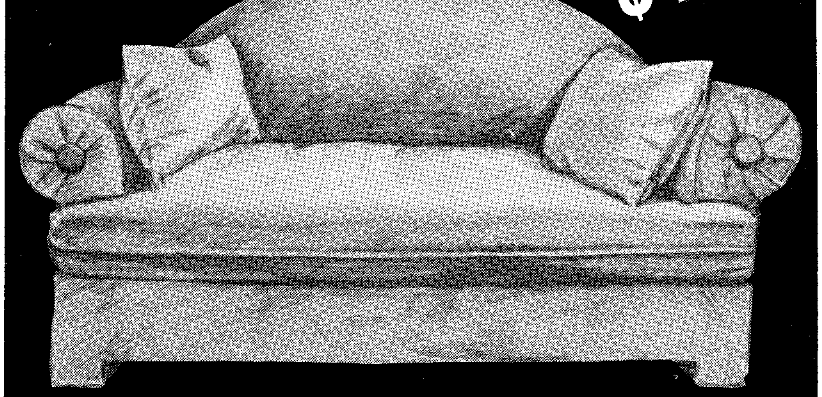

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glass in hand and the first aspirin to his lips, is not, we learn, her last. Her final vision, which she has on the balcony of her bedroom, is of her son "face down in the dust, trying to rise up out of his own blood."

One man is dead, and hundreds have murdered him. The consequences of the crime spread like a disease through the village. Or, rather, the crime is simply a late symptom of an illness that had already wasted everyone. Now houses will decay, too, in sympathy. Those people—lovers, enemies, friends, family—who were unable to act now act with bitter, impulsive, self-punishing foolishness, becoming old maids and worn whores, alcoholics and stupid recruits, not quite indiscriminately. The inertias of custom, the cruelties of a decaying society, daily indignities, hourly poverties, animosities so ancient they seem to have been put in our private parts during a prehistoric time, the sullen passivity of the powerless, the feckless behavior of the ignorant, the uselessness of beliefs, all these combine in this remarkable, graphic, and grisly fable to create a kind of slow and creeping fate—not glacial, for that would not do for these regions, but more, perhaps, like the almost imperceptible flow of molasses, sticky, insistent, sweet, and bearing everywhere it goes the sick, digested color of the bowel.

Gregory Rabassa has rendered García Márquez's rapturous reportorial style into poignant, precise, and stabbing English. *Chronicle of a Death Foretold,* like Faulkner's *Sanctuary,* is about the impotent revenges of the impotent; it is about misdirected rage; it is about the heart blowing to bits from the burden of its own beat; yet the author, Santiago Nasar's first murderer, goes patiently about his business, too, putting the pieces back together, restoring, through his magnificent art, his own anger and compassion, this forlorn, unevil, little vegetation god, to a new and brilliant life. **—W.H.G.**

**JFK: The Presidency of John F. Kennedy,** *by Herbert S. Parmet. The Dial Press; 407 pages; $19.95.*

SINCE THE PUBLICATION OF THE FIRST volume of Robert Caro's life of Lyndon Johnson, people writing biographies of relatively recent figures have a new standard to live up to. While this is not a cut-and-paste job by any manner of means, Herbert Parmet's narrative of the 1,037 days John Kennedy lived in the White House and inflicted himself on America seems meager and incomplete. What there is of it is competent, honest, and careful, but there isn't enough. It seems more like a very long, fleshed-out magazine article than a book.

Nevertheless, as a coherent recapit-

"*. . . JFK* gives a picture of Kennedy as a gilded gangster, a president who considered assassination a tool of statecraft. . ."

ulation of the Kennedy interlude for people too young to remember, this is a serviceable work. It does not toady to Kennedy's powerful friends and connections who are still very much around. For people brought up on dramatizations of events like the Cuban missile crisis, Mr. Parmet's work is a salutary corrective. Uninformed young readers and misinformed older ones will learn what fabricated bunkum lay underneath this threat of war. The author quotes Bobby Kennedy saying, "They weren't any threat really. I don't see what the problem was—the Russians in Cuba. I mean, I'd rather have the Russians running the SAM [surface-to-air missile] sites than the Cuban [*sic*] running them."

Throughout, Mr. Parmet is an honest man carrying nobody's water. If you read his work carefully you get a picture of John Kennedy as a gilded gangster, a man whose administration considered assassination a normal tool of statecraft. There are the countless attempts on Fidel Castro's life, the plot on Patrice Lumumba's in the Belgian Congo, and the murky role played by the United States in the murder of the president of South Vietnam only weeks before the more direct action of Lee Harvey Oswald.

What our author does not do is convey to us the stuff and texture of an American administration peopled at the top by Ivy League Al Capones. That's a hell of a distance from Henry Stimson, Hoover's secretary of state, who is supposed to have objected to spying on the Japanese, because "gentlemen do not open each other's mail."

The whole dimension of gangsterismo is left unexplored, although not unmentioned. We read that as the F.B.I. "was accumulating raw data on Kennedy activities, one informant expressed dismay at what was being heard 'as he would hate to see a pawn of the hoodlum element such as Sinatra have access to the White House.' " Whether or not Mr. S. is fairly described we'll leave to others to research, but there is more. Kennedy apparently either shared mistresses with leading mafiosi or let them procure for him: "In the months after the older [Joseph] Kennedy's stroke [J. Edgar] Hoover was receiving strong evidence that Judith Campbell, then in such frequent contact with the White House, was also a friend of two underworld figures, Sam Giancana of Chicago and John Rosselli of Los Angeles.... Hoover was confronting something ... formidable. He could hardly ignore the possibility that the woman was a conduit between mobsters and the President." A good possibility indeed, since these men had already, under the Eisenhower administration, been given money to murder Castro.

And what of Kennedy's illegal drug use, which Parmet touches on but doesn't go into? Did this translate into an above-the-law attitude in the White House staff and elsewhere in the government? There is never enough in this book to give us a feel for that. Not only does the president himself remain something of a stick character, but we lack detailed and colorful descriptions of many of the people around him.

It could be that Mr. Parmet's publishers were too cheap or too poor to pay him to do the years of extra research the book needs, but, for whatever reasons, it is too thin for my tastes. **—N.v.H.**

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Lamb is best enjoyed a bit underdone, generously pink inside. It makes a superb stew in a rich brown stock flavored with thyme and rosemary. Curried lamb and the traditional standard leg or stuffed leg are popular forms of lamb in America. But the most regal of all lamb dishes are the Crown Roast and Rack of Baby Lamb. The rack is an almost perfect dish. It is handsome to look at and a pleasure to carve and eat.

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Music/Peter G. Davis

# PIANO POWER

## "...Ashkenazy: not the artist he is on records. Pollini: for both cognoscenti and conservatives. Perahia: a genius..."

AT LEAST A DOZEN OF THE WORLD'S leading pianists descended on New York's concert halls last month, and frankly I could not keep up with them all. The obvious solution was to concentrate on the elite and make everyone happy with glowing accounts of their recitals, rather than write something rude about André Watts. Here, then, are the big three—Vladimir Ashkenazy, Maurizio Pollini, and Murray Perahia—although even this estimable trio left me with a few questions to ponder.

**Maurizio Pollini:** *Two recitals that satisfied everyone.*

**Vladimir Ashkenazy** is a particularly puzzling case, invariably superb on recordings but strangely perfunctory when heard live. That anomaly has scarcely interfered with the progress of his career. Both as a pianist and as a conductor, Ashkenazy is now such a popular figure that his options seem limitless. I can even imagine him staging a one-man music festival, sold out months in advance, that might run something like this:

On opening night, Ashkenazy leads the London Philharmonia in symphonies by Beethoven, Sibelius, and Tchaikovsky. The following evening, he plays a solo recital, the last three Beethoven piano sonatas. Next comes a chamber-music concert, piano trios featuring Itzhak Perlman and Lynn Harrell as guest artists. After that, Ashkenazy performs the two Brahms concertos with the Concertgebouw conducted by Bernard Haitink. Elisabeth Söderström and John Shirley-Quirk are on hand for program No. 5, a duo recital of Russian songs accompanied at the piano by the star of this fantasy festival. For a grand finale, Ashkenazy appears again with the Philharmonia, playing three Mozart concertos and conducting from the keyboard.

All this could conceivably happen—as a matter of fact, anyone with a phonograph can put together these identical six programs from Ashkenazy's many recordings on the London label. A similar live showcase here or anywhere else seems improbable, though—Ashkenazy obviously likes to keep busy, but such grandiose gestures are not his style. His recent New York appearances were comparatively modest events: the Brahms concertos (one with the Pittsburgh Symphony, the other with the Philadelphia Orchestra) and a recital in Carnegie Hall.

Once again, Ashkenazy was a disappointment. He looked and sounded especially flustered in Carnegie, almost embarrassed. There were flashes of the energy and concentration that vitalize his recordings, but in person he did not seem to be focusing full attention on Schubert and Chopin—I kept having the uneasy sensation that the pianist was constantly stealing glances at his watch as if reminded of a prior engagement. Even the best musicians can have an off night, but Ashkenazy almost always gives the impression of being preoccupied with other matters when he appears in front of an audience, relying on his facile technique as he coasts over the surface.

The recordings show an entirely different musician at work. Since he left Russia twenty years ago, Ashkenazy has made dozens of records, scarcely one of them a downright failure. The latest batch, for example, features the unabridged version of Rachmaninoff's Second Sonata (London CS 7236) played with a controlled demonic frenzy and an avalanche of molten sonorities. This performance, coupled with the Op. 33 *Etudes Tableaux,* is every bit as exciting as Horowitz's and makes far more musical sense. Equally impressive is the most recent installment in the pianist's traversal of the complete Chopin (London CS 7235), containing a crystalline, tensile, warmly inflected interpretation of the Second Sonata and several familiar mazurkas and polonaises, all of them touched with genuine poetry.

As a conductor, Ashkenazy is still testing the waters (he has yet to lead an orchestra in New York), but his series of the seven Sibelius symphonies at least equals if not surpasses the recorded competition. The new Rachmaninoff Second Symphony (London LDR 71063) is the conductor's perfect counterpart to the pianist's inspired rendition of the Second Sonata, a sinuous reading that combines poised dignity with an impassioned response to this emotionally charged score. Perhaps it is just as well that slick press-agentry will never tempt Ashkenazy into that one-man festival; this multifaceted talent evidently functions most comfortably and communicates fully only on recordings.

SOME CRITICS REGARD **Maurizio Pollini** as a cold, brainy intellectual, possibly because he often plays twentieth-century music. From where I sit, that noble predilection hardly interferes with his glowing performances of the standard repertoire, and apparently many others agree—I suspect that he could captivate an audience while practicing C-major scales.

No doubt aware of the devisive feelings he stirs up among piano buffs, Pollini satisfied everyone by presenting two New York recitals, one in Fisher

Photograph by DG/Lauterwasser.

Hall for the cognoscenti and another a week later in Carnegie Hall for his more conservative admirers. The uncompromisingly rigorous Fisher program offered Beethoven's *Diabelli* Variations, Webern's Op. 27 Variations, and Stockhausen's *Klavierstück X*—hardly music for timid ears, and Pollini even refused to sugarcoat the encores, which included Schoenberg's atonal 6 *kleine Klavierstücke,* Op. 19. Dislike such music if you will, but the performances were brilliant. The crashing forearm clusters, ferocious dissonances, and atom bursts of notes that make up Stockhausen's 25-minute study in avant-garde technique cry out for a virtuoso like Pollini, who made the music sound as thrilling as any Liszt transcendental etude.

Brahms and Schumann occupied Pollini in Carnegie Hall, and only the poor in spirit would have remained untouched by such sensitively refined yet deeply felt playing. Some of the febrile fantasy that lurks beneath the notes of Schumann's *Symphonic Etudes* never quite surfaced, despite the elegant pianism, but the ten vignettes that make up Brahms's Opp. 118 and 119 left no room for quibbles. These ravishing pieces, containing all sorts of secretive inner voices, cunningly devised cross rhythms, and surprising formal devices, must have been written expressly for a pianist with Pollini's aristocratic sense of color, contour, and adventure.

**Murray Perahia** HAS COME FAR OVER the past few years, and today I can think of no pianist who outranks him. His Fisher Hall recital, in fact, left me wondering if I had ever heard the instrument played by another young musician with equivalent emotional, technical, and artistic resources that leave virtually nothing unsaid. Perahia's scope has grown, too. Until quite recently he seemed to be an exquisite miniaturist, excelling in the Chopin-Schumann repertoire, but now he brings a strength, vigor, and dimension to his performances that energize larger-scaled works by Beethoven or Schubert.

It takes a special pianist to remove the noisy clatter from Schubert's *Wanderer* Fantasy and turn it into the epic tone poem the composer envisaged, an uninterrupted twenty minutes of mounting tension and cathartic release. Perahia managed that feat while also relishing the playful wit, headlong rhythmic dash, and sarcastic nose-thumbing of Beethoven's E flat Sonata, Op. 31, No. 3. The luscious, melting lyricism of Perahia's tone in the Chopin *Barcarolle* had some listeners audibly gasping. I got a lump in my throat even earlier, amazed that anyone could endow the simple opening arpeggios of Mozart's K. 397 Fantasy with so much poetical substance. If a

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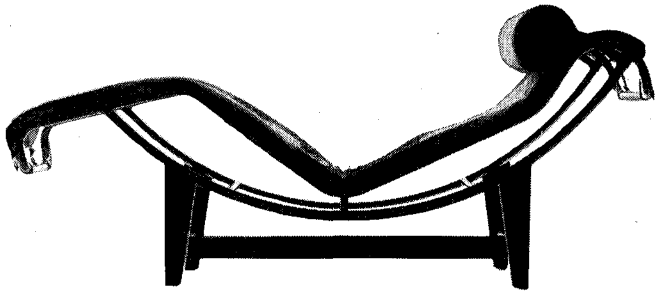

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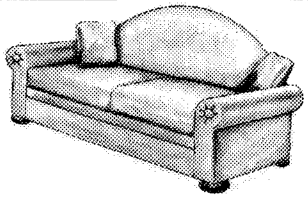

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mere performer can be called a genius, Perahia qualifies.

"AND THIS DARK OPERA OF MINE IS GIVING me plenty of work. I feel as though in it I'm gradually descending lower and lower, right to the depths of humanity, to the most wretched of all people. And it's a difficult path." Leoš Janáček probably knew that his last opera, **From the House of the Dead,** would pose just as many problems for audiences. A stark, plotless, unremittingly bleak study of life in a Siberian prison camp (based on Dostoyevsky's autobiographical novel), the opera has never won the popularity of Janáček's earlier stage works, although it should be in the repertoire of companies all over the world. The New York Philharmonic's recent concert performance under Rafael Kubelik's direction was the first presentation in this country of the original 1928 score.

All of Janáček's mature operas are highly original treatments of unusual dramatic subjects. *From the House of the Dead* seems constructed almost as an abstraction until you look closely and see how effectively the composer has built its series of narrations—prisoners recounting their misspent lives—into a theatrical crescendo of frightening power. Janáček's characteristic speech-song patterns and the restlessly shifting orchestral mosaics have but one purpose: to humanize these miserable creatures and to illuminate man's unquenchable spirit. The music does precisely that, and with unflinching honesty. "Why do I go into these dark frozen cells with the author of *Crime and Punishment*? To reach the minds and souls of the prisoners, and there I find the spark of God." Janáček's intentions embarrassed his contemporaries; today we desperately need his vision.

A brilliantly staged, sung, and acted performance of *From the House of the Dead* would be shattering, and some day I hope to see that production. A concert version is far from ideal, but better that than nothing at all, and the Philharmonic is to be congratulated for taking a bold initiative. The opera was presented in Janáček's orchestration rather than the bowdlerized revision by two of his pupils, who softened the harsh sonorities and distorted the grim conclusion by adding a maudlin choral celebration of freedom. Kubelik's own edition is not totally authentic—many vocal lines added after Janáček's death were retained—and the score's more bitingly dissonant pages tended to be sentimentalized. No matter. In his own way, Kubelik clearly loves the opera and believes in its message, which was fervently communicated by a dedicated cast that included John Cheek, Philip Creech, Richard Cassilly, Donald Grobe, and Norman Mittelmann. ▬

## Health/Janice Hopkins Tanne

# THE GREAT SALT DEBATE

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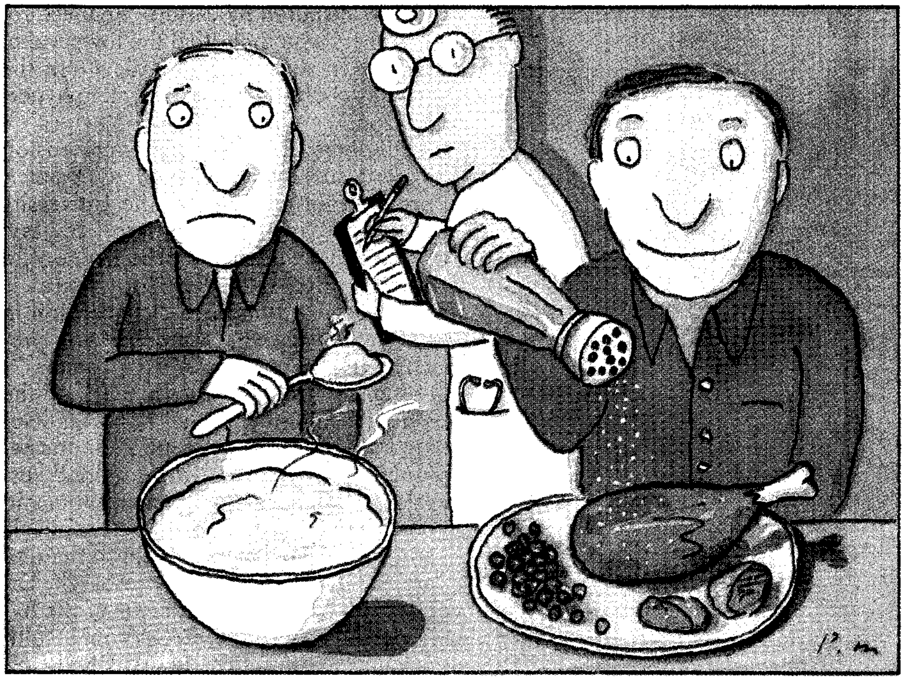

**Dinner for two:** *To salt or not to salt, that is the question.*

At one pole stands feisty Dr. John H. Laragh, director of the Hypertension and Cardiovascular Center at New York Hospital–Cornell Medical Center, who says, "There's no evidence that if you cut down on salt you'll prevent hypertension."

At the other pole is Dr. Arthur Hull Hayes Jr., the F.D.A. commissioner, and a hypertension expert himself, who strongly urges people to cut back on their salt intake, although he does admit, "We do not know whether increased sodium consumption *causes* hypertension."

Sodium makes up about 40 percent of table salt (the rest is chloride) and is the part of salt that the scientists are squabbling about. Besides coming out of the saltshaker, sodium is invisibly present in many foods, in both bottled and tap water, and in about two dozen chemicals used in canning, preserving, or freezing food. Dairy products, spinach, and celery are naturally high in sodium; sodium compounds are added in large quantities to an improbable range of foods from diet soda to chocolate pudding; and foods such as anchovies, pickles, and soy sauce are loaded with it.

Human beings can live on diets that include only minute amounts of sodium—500 milligrams a day or less, but Americans consume about eight times that amount. However, even the F.D.A.'s Dr. Hayes admits, "What we don't know is whether there is an 'ideal level' of sodium in the diet."

There's no doubt that sodium plays a role in some people's high blood pressure when they already have the common form of this disease, called essential (or idiopathic) hypertension. About 20 percent of Americans will develop essential hypertension, and a third to a half of them will be helped, at least to some extent, by drastically reducing the sodium in their diets. By this analysis, only 10 percent of Americans should ever worry about their sodium intake.

This is not the same as saying that sodium *caused* the high blood pressure in the first place. According to *The Medical Letter,* a respected, independent, nonprofit newsletter for physicians, "More than 80 percent of people in the U.S.A. do not become hypertensive despite lifelong consumption of a high-sodium diet; this large majority would probably gain nothing from giving up pretzels and pickles.... Whether the minority destined to become hypertensive would benefit from a moderate reduction in their dietary salt intake remains to be established."

So why are we in the midst of an anti-salt crusade? In large part, because of various population studies done in the 1950s and '60s. Some were the work of the late Dr. Lewis K. Dahl, the man who fought for the removal of salt from baby food and suggested that populations with high salt intake also had many cases of high blood pressure. These studies have been attacked by some leaders in the profession on the grounds that the basic data may not substantiate Dr. Dahl's conclusions.

Other studies showed that primitive peoples who eat a low-sodium diet do not have hypertension—facts that may or may not be related. These studies don't usually consider other factors that have been linked to low blood pressure, such as these people's high levels of exercise, their low consumption of alcohol, and the low levels of fat and high levels of potassium in their diets.

Research also showed that some primitive peoples who become Westernized, changing the level of sodium in their diet, were more likely to develop hypertension. But this says nothing of the differences between living in a primitive tribal society and striving to cope with civilization in Manhattan.

None of these questions has been answered. And Dr. Dahl's conclusions have been further challenged by some recent studies. Researchers in New Zealand, for instance, examined 1,200 adults and found that incidence of high blood

Illustration by Paul Meisel.

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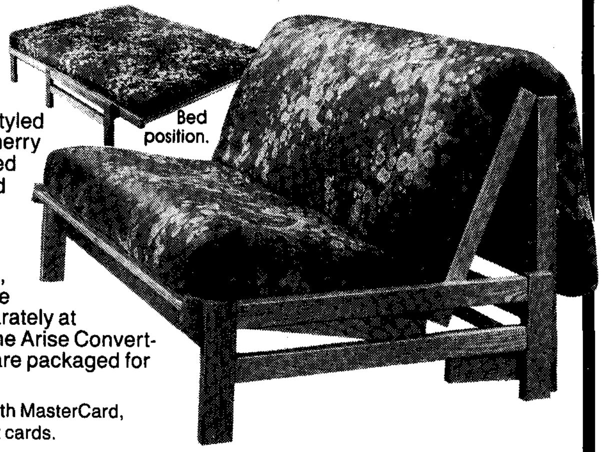

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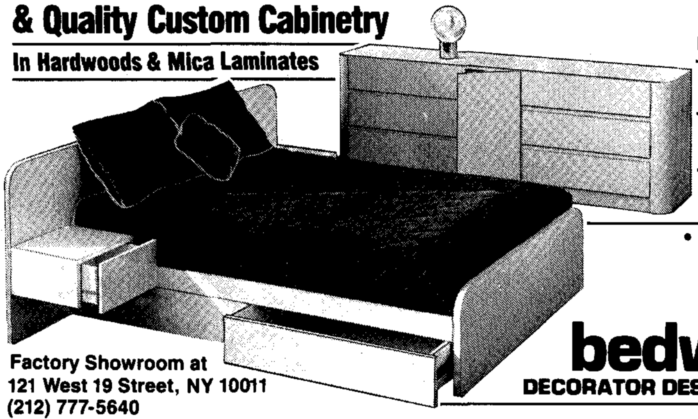

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pressure was related to increasing age and obesity, but not to the amount of sodium consumed. And an Indiana study showed that when normal individuals were loaded up with huge quantities of salt, their blood pressures did not rise into the hypertensive range. Furthermore, two new studies just reported in the highly respected British medical journal *Lancet* showed that reduction in salt intake did *not* lead to a reduction in blood pressure. Instead, the authors suggested that a reduction in fat and an increase in fiber might prevent or treat hypertension.

Various population studies of the Japanese, who consume a lot more salt than Americans do, mostly in soy sauce and pickles, show that they do have a higher incidence of hypertension and strokes (but fewer heart attacks and longer life spans) than Americans. But even this apparent salt-hypertension connection is now disputed by certain Japanese researchers who think that the low level of protein in some Japanese diets, not the high level of sodium, is the link to hypertension.

Findings like these lead hypertension experts such as Dr. Frederic C. Bartter, professor of medicine at the University of Texas, in San Antonio, to say, "There's no evidence that someone who eats a high-salt diet for years is predisposing himself to hypertension in the same way that smokers are predisposing themselves to lung cancer."

Indeed, sodium is only part of the hypertension story. Other important elements in the diet are essential for normal functioning of the heart and blood vessels, including calcium, magnesium, and potassium. The roles of these chemicals and the balance among them in the diet are the subject of intense research. Dr. David A. McCarron, Director of the hypertension program at Oregon Health Sciences University, in Portland, recently published a provocative study linking a low-calcium diet to hypertension. He suggests that it doesn't make much sense to monkey with one element—sodium—until researchers understand how they all interact.

However, those people who already have high blood pressure and are salt-sensitive may benefit if they reduce their salt intake to below four grams a day, preferably to below two, says Dr. Edward D. Freis, senior medical investigator at the Veterans Administration Hospital in Washington, D.C.

That means not adding any salt to food at all—when cooking or at the table—as well as avoiding all naturally salty foods, and foods to which salt has been added during processing. "Modest reductions, like telling the guy not to salt his food, won't work," says Dr. Laragh.

Such diets are difficult to stay on—they're monotonous, and inconvenient:

no takeout foods, no canned, preserved, or prepared foods, no dairy foods, no ordinary bread or baked goods, no restaurant meals, no diet sodas, and a rigorous counting of the sodium content of all food and drink, including tap water. (New York has four to eleven parts per million, which is quite low.)

The effects of *extremely* low-salt diets (one half-gram a day) on people with hypertension have been studied by a number of researchers. Dr. Bartter hospitalizes patients for a week and puts them "on a rigorous low-sodium diet, about as low as a dietitian can go without giving bizarre foods like cooked cereal mush all day. Everything tastes blah, and it's worse for those who habitually pour salt on, but any diet, unless it's just awful, can be tolerated for a week," Dr. Bartter says. About half of his hypertensive patients significantly respond, indicating that their high blood pressure can be helped by strict adherence to such a regimen.

Meanwhile, researchers are trying to devise tests to find those persons with normal blood pressure who may be salt-sensitive and develop hypertension in the future. One group that is particularly suspect is the children of hypertensives. According to Dr. Norman M. Kaplan, professor of internal medicine at the University of Texas Southwestern Medical School, in Dallas, about half of them have an inherited risk and will go on to develop hypertension. But he adds, "Hypertension develops in the twenties and thirties. If you have normal blood pressure at age 45, forget about it."

Dr. James W. Woods, professor of medicine at the University of North Carolina, is seeking a way to spot potential hypertension in male children of hypertensive parents. He has been looking at how sodium is transported across the membrane of red blood cells and has found that about half these boys have a faster than normal rate of sodium transport. Does it mean that these are the children who will have hypertension later in life? At the moment, it's impossible to say; 20 to 30 years of follow-up studies will be needed to find out.

Dr. Bartter is working on a different tack, with a project that monitors children's blood pressure through the day and feeds the information through a complex computer program to identify kids who, although they don't have hypertension, fall outside the normal pattern. He feels they may be at risk of getting high blood pressure. But again, there is no way to know without 20 to 30 years of follow-up studies.

The truth is that nobody yet knows much of anything about how salt intake affects people with normal blood pressure. But the F.D.A. and the anti-salt crusaders continue to advocate a low-sodium diet for everybody. ▬

50% OFF?? OFF WHAT??
— Larry Feldman

This is the sale season. Everyone is looking for a bargain. Here's one thing to keep in mind to be sure you're really getting one: when you see rugs advertised at 30%-40% or 50% off, *first find out what the right price should have been all along.*

EXAMPLE: Many stores advertise 9x12 fine Indo-Tabriz rugs on sale for "only" $2,500 reduced from $4,000. At the Rug Warehouse we sell the same rug all year long for $1,995.

EXAMPLE: 4x6 superfine Bokhara rugs are now on sale for "only" $500 reduced from $750. The Rug Warehouse price is $399 all year long.

EXAMPLE: Semi-antique art deco Chinese rugs. Some stores are advertising them at 40% off. If they took off another 20% they'd meet our regular prices.

These are only three examples of the reason we can guarantee our prices are the lowest anywhere or your money back.

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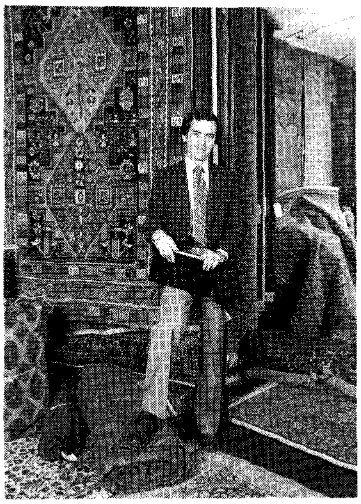

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*Susan Murphy*, Consumer Reporter, *P.M. Magazine, Channel 5*, August 1980

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*Joan Hamburg, "Your Money Saver,"* June 4, 1980

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*New York Daily News*, March 10, 1980

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*Frommer's "New York on $25 a Day"*, 1982, 83

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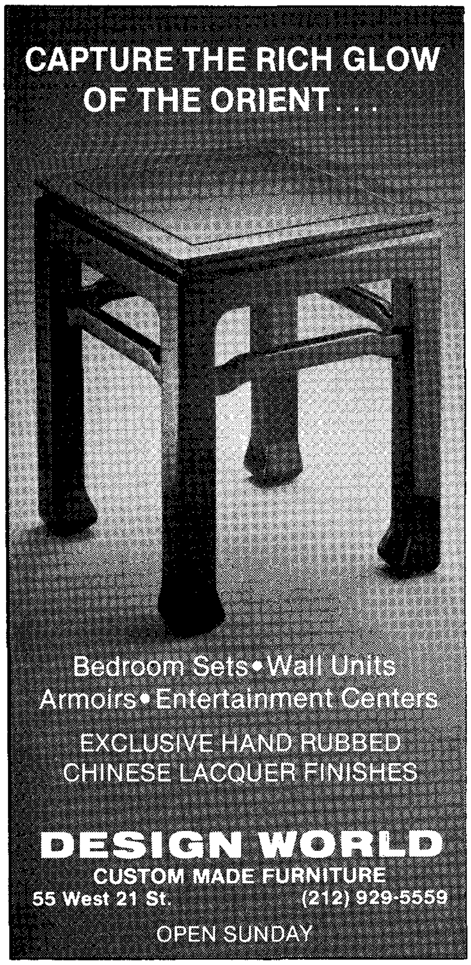
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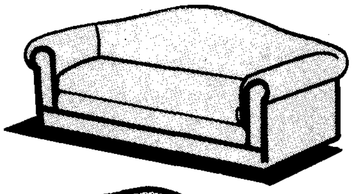

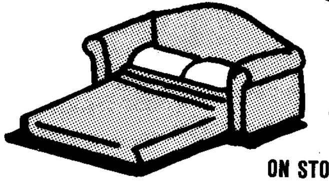

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## Tiles and Marble

NOT ONLY ARE CERAMIC AND TERRA-cotta tiles reduced here, but genuine marble is available at a discount: white Carrara marble, now $6.37 a sq. ft.; travertine marble in soft tan and beige, now $9 a sq. ft.; other marbles, including paradiso and green, now 5–15 percent off; terra-cotta quarry picket, now $1.60 a sq. ft.; Italian terra-cotta, now $2.95 a sq. ft.; Italian quarry, now $1.20 a sq. ft. Also, a straight 15 percent off all in-stock decorative tiles, including Art Deco florals, English country-house look, Greek border, Venezuelan high-tech, striped mosaic, and much more, were 68 cents each up to $21 for a 9⅞-in.-sq. bold Italian impressionistic hand-painted floral (four to a set). Installation of tiles and marble available at additional cost with free estimate; delivery available at additional cost. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *City Tile, 425 West 46th St. (664-0297); Mon., Tues., Thurs., and Fri. 9 a.m.–6 p.m., Wed. till 7 p.m., and Sat. 10 a.m.–4 p.m.; through 4/30.*

## Rained Out

OUR FAVORITE CHARITY SHOP'S SPRING sale was washed out by the big rain, and all that unsold merchandise from a big Fifth Ave. store—for men, women, and small children—is now 20 percent less than the thrift-shop prices we quoted in the 3/14 issue. Everything in the shop (furniture, clothing, and accessories) is discounted. Cash-and-carry only; all sales final. *Trishop, 1642 Third Ave., at 92nd St. (369-2410); Tues.–Sat. 9:30 a.m.–4:30 p.m.; while stock lasts.*

## Accessories

HAIR ACCESSORIES AND COSTUME JEWELRY are on sale here at 40–50 percent off retail prices. Combs with flowers, shells, beads, or Plexiglas shapes, retail $3–$30, here $1.50–$18; barrettes for adults and children, retail $3–$10, here $1.50–$6; ponytail holders, retail $3–$18, here $5–$12. Also, jewelry of shells, semiprecious materials, Lucite, wood, or glass: necklaces, retail $12–$56, here $6–$30; earrings, retail $5–$16, here $2.50–$10. Checks accepted; no credit cards; all sales final. *Vera Thomas, 119 East 84th St., Penthouse N (737-2458); Wed.–Sun. 10 a.m.–4 p.m.; 4/6–10 only.*

*Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

## Refinishing

IF PART OF YOUR SPRING REFURBISHING includes furniture refinishing, here's a sale on custom work, done by appointment only. Until mid-May, estimates in your home or office (only on Wed. and an appointment is necessary), usually $35, are free in Manhattan and $25 within a 50-mile radius (the estimate fee is deducted from the job). The work itself is discounted. For example: an oak mission-style keyhole desk, usually $350, now $275; an 18-in.-deep, single-width, three-drawer chest, usually $325, now $275, with turnings and detail work additional; and so on. Also, 10–20 percent off on fantasy finishes, such as trompe l'oeil, "marble," "malachite," "granite," or whatever. Upholstery available at discounted prices. Pickup and delivery are additional (a deposit of 50 percent required on pickup). Checks accepted; no credit cards. *Quality Restorers (665-9677); Mon.–Fri. 9 a.m.–3 p.m.; through 5/15.*

## Furs

THIS ELEGANT SHOP ON THE SECOND floor of the Elizabeth Arden salon has about 150 choice furs, most of them designed and made in France, to clear away for three days only (most are sizes 8 and 10, although a few fit sizes 12–14; a few minks are in small sizes). Coats, jackets, and shawls are all reduced by 20–70 percent. A few examples only: Lunaraine- and Autumn Haze–mink jackets with star-shaped yoke, were $6,500 each, now $2,490; unusual celery-dyed mink coat, was $12,000, now $3,600; Swakara cape with black-dyed fox border, was $6,400, now $3,200; natural-heather mink coat with flange shoulders and horizontally worked sleeves, was $11,000, now $5,995; natural-raccoon coat with attached tailed scarf, was $7,000, now $3,850; pale, long-haired beaver coat, size 6, was $4,300, now $2,580; raincoat lined with mink pieces, was $5,500, now $2,200; sable- or fisher-dyed fox reversing to poplin shell, was $7,500, now $3,000; Castelbajac dyed Russian-squirrel coat, diagonally worked, was $6,500, now $1,625; Castelbajac seven-eighths coat and vest in poplin reversing to dyed mole, were $6,000 and $1,100, respectively, now $1,495 and $275; and many more. Fur hats are 60 percent off. Alterations and monograms are free on garments discounted 20–40 percent, additional if reductions are larger. A.E., Diners Club, Elizabeth Arden credit card, M.C., and V.; checks accepted during banking hours only; all sales final. *J. Mendel Fourrures, Elizabeth Arden, second floor, 691 Fifth Ave., near 54th St. (407-7955); Thurs.–Sat. 9:30 a.m.–5:30 p.m.; 4/7–9 only.*

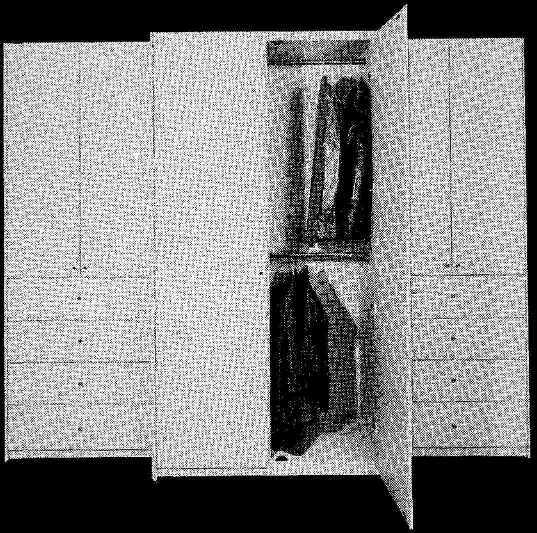
### Yarns

THE NEW YORK YARN CENTER IS OFFERING some very pretty yarns for spring and summer: all-cotton ribbon in 10 colors, was $4.89 for 150-yd. spool, now $3.99; all-cotton skein, here $1 for 2 oz., comes with a free pattern for a designer sweater that uses the yarn doubled, knits up quickly, and costs about $4 to make; 70-30 wool-and-rayon-blend velveen in 105 solid colors, here $2.99 a 2-oz., 325-yd. skein; Brunswick Germantown all-wool worsted in 88 colors, list $4.25 for a 3½-oz. pull skein, here $2.99; Galler's Parisian all-mercerized-cotton yarn, machine-washable and sun- and ocean-safe, list $1.90 an oz., here $1.39; Reynolds Kitten, a fluffy 84-16 acrylic-and-wool blend that feels like mohair, list $3.39 a 50-gm. ball, here $2.79; Wellcomme Pernelle Bouclette, an all-cotton bouclé from France, list $4.25 a 5-gm. ball, here $2.99; all-wool yarns from Donegal, Ireland, in tweeds, crimps, and marls, 20 colors, here $1 for 2 oz.; and much more. Custom instructions are available. M.C., V., checks accepted; all sales final. *New York Yarn Center, 61 West 37th St., second floor (921-9293); Mon.–Fri. 10 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 4/30.*

### Exercise

THIS WHOLESALE COMPANY IN BROOKLYN sells exercise and fitness equipment to retailers, but now is opening its showroom to the public. A few examples: Vitamaster Pro-1000 electronic fitness bike system, with a console giving readouts of your pedaling speed and distance, calories burned, your pulse rate, and more, list $640, here $422; Vitamaster rowing machine with adjustable tension, list $120, here $89; MCA Sports dual-action exercise cycle, for rowing or cycling, list $230, here $196; Lumiscope Digitronic I blood-pressure-recording system, list $170, here $140; portable, foldable massage table covered in Naugahyde, list $299, here $200; dumbbells, treadmills, and trampolines. Delivery by U.P.S. can be arranged at additional cost. A.E., checks accepted; exchanges possible. *Better Health Showroom, Monarch Surgical Co., 4016 16th Ave., Brooklyn (436-4693); Mon.–Thurs. 10 a.m.–6 p.m. and Sun. noon–5 p.m. By subway: Take F train to Ditmas Ave. stop.* ■

STORAGE PROBLEMS?



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## A Complete Entertainment Guide for the Week Beginning April 6

# MOVIES

## Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## Manhattan

### Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Apr. 5: "Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles." Beg. Apr. 6: "The Great Chess Movie." #2—"The Wizard of Babylon."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Apr. 7: "Bad Boys." Opening Apr. 8: "Curtains."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Apr. 7: "Urgh! A Music War." Beg. Apr. 8: "Alain Tanner Retrospective." Apr. 8: "Jonah Who Will Be 25 in the Year 2000"; "Messidor." Apr. 9: "Jonah Who Will Be 25 in the Year 2000"; "La Salamandre." Apr. 10: "La Salamandre"; "Middle of the World." **AGEE ROOM**—Thru Apr. 7: "Let It Be." Beg. Apr. 8: The Best of Warner Brothers Cartoons (1947-59): The Chuck Jones Special.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Apr. 7: "Hollywood Out-takes." Opening Apr. 8: "Out of the Blue." #2—"Personals."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Bad Boys."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 4: "The Stranger"; "The Conformist." Apr. 5: "The Miracle of Morgan's Creek"; "The Sin of Harold Diddlebock." Apr. 6: "Murder on the Orient Express"; "Death on the Nile." Apr. 7: "Born Yesterday"; "The Marrying Kind." Apr. 8: "The Heiress"; "A Place in the Sun." Apr. 9: "The Seven Year Itch"; "How to Marry a Millionaire." Apr. 10: "Children of Paradise."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. "E.T., the Extra-Terrestrial"; "Swamp Thing."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Apr. 4-5: "Fritz the Cat"; "Heavy Traffic." Apr. 6-7: "Let It Be"; "The Concert for Bangladesh." Apr. 8-9: "Life of Brian"; "And Now for Something Completely Different." Beg. Apr. 10: "The Last Wave"; "Gallipoli."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Black Stallion Returns." #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Tender Mercies." #2—"Monty Python's The Meaning of Life." #3—"The Year of Living Dangerously." #4—"Monty Python's The Meaning of Life."

### 15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Apr. 7: "The Verdict."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Outsiders."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "High Road to China."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The King of Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Tender Mercies." #3—"Bad Boys."

### 43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"High Road to China." #2—"Bad Boys."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Raiders of the Lost Ark."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Max Dugan Returns." #2—"The Outsiders." #3—"Ten to Midnight." #4—"The Entity." #5—"Caligula." #6—"The Verdict."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Spring Break." #2—582-5070. "The Lords of Discipline."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Black Stallion Returns." #2—975-8369. "The King of Comedy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Eagle's Shadow." **EMBASSY 3**—"Vigilante." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Apr. 4: "Dimitrious and the Gladiators"; "The Robe." Apr. 5-6: "The Boys in the Band"; "Something for Everyone." Apr. 7: Filmmakers' Showcase: "Loose Ends." Apr. 8-9: "Love and Death"; "Everything You Always Wanted to Know About Sex." Apr. 10: "Autumn Sonata"; "Cries and Whispers." #2—Apr. 4-5: "Key Largo"; "The Big Sleep." Apr. 6-7: "A Man Called Horse"; "The Return of a Man Called Horse." Apr. 8-9: "Christiane F."; "The Panic in Needle Park." Apr. 10: "The Great Escape."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Apr. 7: "The Sword in the Stone." Opening Apr. 8: "Curtains." #2—"Monty Python's The Meaning of Life."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Joy Sticks."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Starstruck."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Private Life."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "High Road to China."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Man, Woman and Child."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Max Dugan Returns."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Britannia Hospital."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Gift."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Tender Mercies."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Year of Living Dangerously." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The King of Comedy." **CORONET**—"Baby, It's You."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Next Year If All Goes Well."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II**—753-0774. "Betrayal."

### 61st Street & Above
### East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"The Black Stallion Returns." #2—832-2720. "Monty Python's The Meaning of Life."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Outsiders."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"Bad Boys."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Man, Woman and Child."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 7: "The Verdict."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "E.T., the Extra-Terrestrial."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Raiders of the Lost Ark." #2—427-1332. "Spring Break."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Bad Boys."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"High Road to China." #2—"The Black Stallion Returns."

### 61st Street & Above
### West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

## MOVIES

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"La Nuit de Varennes." #2—Thru Apr. 7: "Success." Opening Apr. 8: "Privileged." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Diary of a Chambermaid (1946)"; "The Exterminating Angel." #2—"Diva."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Apr. 4: "Don Quixote"; "Recital by Tito Schipa"; "Song of Freedom." Apr. 5-6: "One Night of Love"; "Music in the Air." Apr. 7-9: "Interrupted Melody"; "Rhapsody." Apr. 10: "Carnegie Hall"; "Metropolitan."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Choice of Arms." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tender Mercies." #2—"Bad Boys." #3—"High Road to China." #4—"The Year of Living Dangerously."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Apr. 7: "The Verdict." Opening Apr. 8: "Out of the Blue." #2—"The Outsiders."

95. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 4: "Brief Encounter"; "The Fallen Idol." Apr. 5: "Pennies From Heaven"; "Paper Moon." Apr. 6: "Alias Nick Beal"; "Berlin Express." Apr. 7: "Murder in the Cathedral"; "Crime and Punishment." Apr. 8-9: "Beau Père"; "Get Out Your Handkerchiefs." Apr. 10: "French Can Can"; "Rules of the Game."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Apr. 4: "Shampoo"; "Unfaithfully Yours." Apr. 5: "Lacombe, Lucien"; "Zero for Conduct." Apr. 6: "Peppermint Soda"; "Heart to Heart." Apr. 7: "High and Low"; "Drunken Angel." Apr. 8: "Autumn Sonata"; "From the Life of the Marionettes." Apr. 9: "Breathless"; "Day for Night." Apr. 10: "King Kong"; "Planet of the Apes."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Monty Python's The Meaning of Life." #2—"The Black Stallion Returns." #3—"Monty Python's The Meaning of Life." #4—"The Sword in the Stone."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Apr. 7: "Ten to Midnight." Beg. Apr. 8: "The Lords of Discipline."

## Museums, Societies, Etc.

**ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct.** 203-438-4519. Adm. $5, members $3. Apr. 8, 8:30 p.m.: A multi-media Dance Celebration, begins with a video entitled "Celebration of Life" produced by the Renwick Gallery of The Smithsonian Institute.

**AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West.** 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter, "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet."

**ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria.** 784-4742. Adm. $4. Tribute to Barbara Stanwyck. Apr. 8, 7:30 p.m.: "10¢a Dance" (1931) by Lionel Barrymore, "Baby Face" (1933). Apr. 9, 3 p.m.: "Double Indemnity" (1944) with Fred Mac Murray; 5:15 p.m.: "The Lady Eve" (1941) with Henry Fonda; 7:30 p.m.: "The Strange Love of Martha Ivers" (1946) by Lewis Milestone.

**BROOKLYN ARTS AND CULTURE ASSOCIATION—111 Willoughby St., Downtown Brooklyn.** 783-3077. Free. Apr. 10, 1 p.m.: Super 8 Filmmakers will show new works in progress.

**CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St.** 787-2755. Adm. $2.50; senior citizens $1. Apr. 6, 8 p.m.: "Lilies of the Field" (1963) by Ralph Nelson, with Sidney Poitier.

**COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Adm. $3; members $2. Apr. 8, 8

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NEW YORK MAGAZINE

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PLAYBOY

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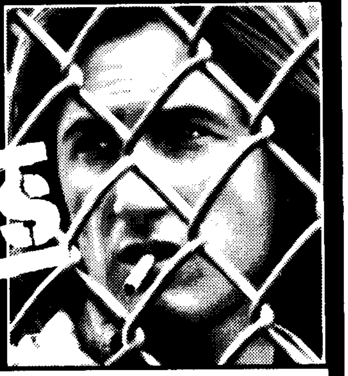

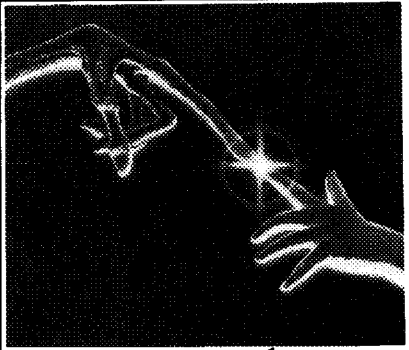

9 ACADEMY AWARD NOMINATIONS
INCLUDING
BEST PICTURE

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DOLBY STEREO IN SELECTED THEATRES

MONTY PYTHON'S THE MEANING OF LIFE

5 ACADEMY AWARD NOMINATIONS
INCLUDING
BEST ACTRESS
Meryl Streep

SOPHIE'S CHOICE

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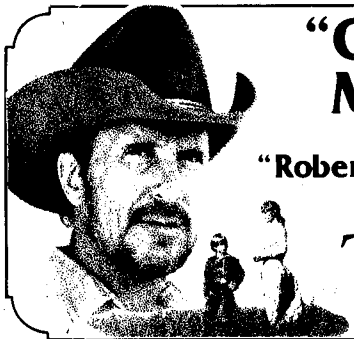

"ONE OF THE BEST MOVIES OF 1983."
CBS-TV

"Robert Duvall's performance is great."
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TENDER MERCIES

PG

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p.m.: Group show— "Chuck Will's Widow" (1983) by Bill Brand, "Trial Balloons" (1983) by Robert Breer, "The Fallen World" (1983 version) by Marjorie Keller, "Neplutnick" (1983) by Jeff Preiss. Apr. 9, 8 p.m.: "The Color of Pomegranates" (1970) by Sergei Paradjanov. Apr. 10, 8 p.m.: Selected short films from "Motion Pictures 1976-1983" by Fred Worden, who will attend screening.

**THE FOURTH STREET PHOTO GALLERY—67 E. 4th St.** 673-1021. Adm. by don. Apr. 8-9, 9 p.m.: "Citizen Kane" (1941) by Orson Welles.

**FRENCH INSTITUTE—22 E. 60th St.** 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 6, 1, 3:15, 6, 8:30 p.m.: "Simone de Beauvoir" (1978) by Josée Dayan, Malka Ribowska. Beg. Apr. 7: Premier Film Series. Apr. 7, 6 p.m.: "Chasse-Croise" (1981) by Arielle Dombasle; 8:45 p.m.: "Clementine Tango" (1982) by Caroline Roboh. Apr. 8, 6 p.m.: "Petit Joseph" (1982) by Jean-Michel Barjol; 8:30 p.m.: "L'Ange" (1982) by Patrick Bokanowski.

**GLOBAL VILLAGE—454 Broome St.** 966-7526. Adm. $3; members free. Apr. 8, 7:30 p.m.: "Enormous Changes at the Last Minute—A Successful Co-production" (1983) by Mirra Banks, with Ellen Hovde.

**JAPAN SOCIETY—333 E. 47th St.** 832-1155. Adm. $4; members, students & senior citizens $3. $1 for children 12 and under. Films For and About Children. Apr. 6, 7:30 p.m.: "Time Within Memory" (1973) by Toichiro Narushima. Apr. 8, 7:30 p.m. and Apr. 9, 2 p.m.: "There Was a War When I Was a Child" (1981) by Sadaro Saito. Both in Japanese, Eng. subtitles.

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** 673-0090. Adm. $5. Apr. 8, 7:30, 10 p.m.: "Dark Circle"; "If You Love This Planet," two anti-nuclear films. Benefit for WBAI Radio and Chelsea Against Nuclear Destruction.

**MUSEUM OF BROADCASTING—1 East 53rd St.** 752-7684. Sug. contrib. $3, members $2. Fassbinder TV Films. April 5-8, 5:15, 7:15 p.m.: "Eight Hours Are Not a Day", Part I (1972) with Hanna Schygulla.

**MUSEUM OF MODERN ART—West Wing, 18 W. 54th St.** 708-9500. Cineprobe Film Series. Apr. 4, 6 p.m.: "Passages From *Finnegans Wake*" (1965) by Mary Ellen Bute. What's Happening? Film Series. Apr. 5, 6 p.m.: "The Gold Pit" (1982) by Pauline Spiegel, "Sold American" (1982) by Richard Boehm, "Clockwork" (1981) by Eric Breitbart. Rediscovering French Film—Part II. Apr. 4, 2:30 p.m.: "Les Nouveaux Messieurs" (silent, 1928) by Jacques Feyder. No titles. Apr. 5, 2:30 p.m.: "Les Deux Timides" (silent, 1928) by René Clair. French titles. Apr. 7, 2:30 p.m.: "Gardiens de Phares" (silent, 1928) by Jean Grémillon. French titles. Apr. 8, 2:30 p.m.: "La Marveilleuse Vie de Jeanne d'Arc" (silent, 1928) by Marc de Gastyne. French titles; 6 p.m.: "Gardiens de Phares." Apr. 9, 2:30 p.m.: "La Chienne" (1931) by Jean Renoir. In French, Eng. subtitles; 5 p.m.: "La Petite Lise" (1930) by Grémillon. In French. Apr. 10, 2:30 p.m.: "Mon Gosse de Pére" (1930) by Jean de Limur. In French; 5 p.m.: "Sous les Toits de Paris (1930) by René Clair. In French. Recent Video Documentaries (running continuously during museum hours). Apr. 4: "Signed, Sealed and Delivered: Labor Struggle in the Post Office" (1981) by Eric Lewis, et al. Apr. 5: "Piano Players Rarely Ever Play Together" (1981) by Stevenson Palfi. Apr. 7: "How Much Is Enough?: Decision Making in the Nuclear Age" (1982) by Andrew Stern. Apr. 8: "El Dialogo" (1981) by Karen Ranucci, Estella Bravo. Apr. 9: "In Motion: Amiri Baraka" (1982) by St. Clair Bourne. Apr. 10: "The Ends of the Earth: Plaquemines Parish" (1982) by Andrew Kolker, Louis Alvarez.

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Apr. 5, 8 p.m.: "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb" by Stanley Kubrick, with Peter Sellers. Apr. 6-10: "Veronika Voss" (1982) by Rainer Werner Fassbinder. In German, Eng. subtitles. Apr. 8; 7:30 p.m.: "Boudu Saved From Drowning" (1932) by Jean Renoir. In French, Eng. subtitles.

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Adm. Free. Apr. 5, 12 noon: "Easy Street" (1917), "The Kid" (1921) by Charlie Chaplin; 2:30 p.m.: "Brian's Song" (1970). Apr. 7, 12 noon: "Pink Triangles" (1982) by Warren Blumenfeld et al, "Over There on a Visit: Christopher Isherwood" (1976) by Allan Wallis, "Word Is Out" (1979) by Mariposa Film Group. At the **Mulhenberg Library, 209 W. 23rd,** 924-1585: Apr. 5, 2 p.m.: "Brief Encounter" (1945) with Celia Johnson, Trevor Howard.

**NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St.** 598-7867. Free. Apr. 8, 6 p.m.: "The Godfather, Part II" (1975) by Francis Ford Coppola, with Al Pacino, Robert De Niro, Diane Keaton.

**PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y.** 516-283-2118. Sug. Don. $2 Apr. 8, 8 p.m.: "La Strada" (1954) by Federico Fellini.

**THE PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. $4, members, students & senior citizens $3. The New Greek Cinema. Apr. 5-6, 6 p.m.: "The Wretches Are Still Singing" (1979) by Nikos Nikolaides; 8:15 p.m.: "The Colors of Iris" (1974) by Nikos Panayotopoulos; 10 p.m.: "Reconstruction" (1970), by T. Angelopoulos. Apr. 7, 6 p.m.: "Rosa" (1982) by Christoforos Christofis; 8:15 p.m.: "The Colors of Iris"; 10 p.m.: "Reconstruction." Apr. 8, 6 p.m.: "Rosa"; 8:15 p.m.: "The Colors of Iris"; 10 p.m.: "Wandering" (1979) by Christofis. Apr. 9-10, 6 p.m.: "When the Greeks" (1981) by Lakis Papastathis; 8:15 p.m.: "The Colors of Iris"; 10 p.m.: "Wandering."

**SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y.** 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Apr. 9, 7, 10:15 p.m.: "Don Giovanni" (1979) by Joseph Losey.

**WHITNEY MUSEUM—Madison Ave. at 75th St.** 570-0537. Free with museum adm. Biennial Films. Daily. 1:15 p.m.: "Gawrsh I Didn't Know You Was a Lady" (1982) by Sandy Moore, "Racing", "Chess", "Bridge Film", "Typewriting (Pertaining to Stefan Brecht)", "Golf Film" (1981-82) by Stuart Sherman, "Drawing Houses" (1982) by David Haxton, "Episodes from the Secret Life" (1982) by Barry Gerson; 3:15 p.m.: "Swiss Army Knife with Rats and Pigeons" (1981) by Robert Breer, "America Is Waiting" (1981) by Bruce Conner, "Visibility: Moderate" (1981) by Vivienne Dick. Biennial Videotapes. Daily beginning at 11:30 a.m.

## Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Apr. 7: "Bad Boys." #2—Thru Apr. 7: "Spring Break." #3—Thru Apr. 7: "The Sword in the Stone."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Bad Boys."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Apr. 7: "Bad Boys." #2—Thru Apr. 7: "The Outsiders."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Apr. 7: "The Black Stallion Returns." #2—Thru Apr. 7: "Gandhi."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Apr. 7: "The Black Stallion Returns." #2—Thru Apr. 7: "E.T., the Extra-Terrestrial."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"The Outsiders." #2—"Bad Boys." #3—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "E.T., the Extra-Terrestrial." #4—"Max Dugan Returns."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Apr. 7: "Bad Boys." Beg. Apr. 8: "Curtains."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Gandhi." #2—"High Road to China."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Gandhi." #2—"The Eagle's Shadow." #3—"Raiders of the Lost Ark." #4—"48 Hrs."; "Vigilante."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Gandhi."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Apr. 7: "The Black Stallion Returns." #2—Thru Apr. 7: "Spring Break." #3—Thru Apr. 7: "The Sword in the Stone."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Tootsie." #2—"The King of Comedy." #3—"The Outsiders." #4—Thru Apr. 7: "The Black Stallion Returns"; "Ten to Midnight." Beg. Apr. 8: "The Black Stallion Returns."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8: "Curtains." #2—"E.T., the Extra-Terrestrial." #3—"Max Dugan Returns."

## Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"The Black Stallion Returns." #2—"Bad Boys." #3—"The Outsiders." #4—"Max Dugan Returns." #5—"E.T., the Extra-Terrestrial."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Spring Break." #2—"The King of Comedy."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Outsiders." #2—"The King of Comedy."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Bad Boys."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Gandhi." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Max Dugan Returns." #2—"High Road to China." #3—"Sophie's Choice." #4—Thru Apr. 7: "The Black Stallion Returns." Beg. Apr. 8: "Curtains."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Apr. 7: "The Sword in the Stone."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Spring Break." #2—"Max Dugan Returns." #3—"Bad Boys." #4—"E.T., the Extra-Terrestrial."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The King of Comedy." #2—Thru Apr. 7: "The Verdict."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"The Black Stallion Returns." #2—"Bad Boys." #3—"The King of Comedy."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"The Outsiders." #2—"The Black Stallion Returns."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591 Thru Apr. 7: "Bad Boys." Beg. Apr. 8: "Curtains."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Apr. 7: "The Eagle's Shadow"; "Karate Killers." Beg. Apr. 8: "One Armed Executioner"; "Weapons of Death."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Bad Boys."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Gandhi." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. Thru Apr. 7: "High Road to China." **SOUTH**—"The Black Stallion Returns."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "The Eagle's Shadow"; "Vice Squad."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Gandhi."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "The Verdict."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Max Dugan Returns."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"The Black Stallion Returns." #2—"The King of Comedy." #3—"The Outsiders." #4—"Tootsie."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Apr. 5: "The Dark Crystal." Beg. Apr. 6: "Trenchcoat."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Apr. 7: "Spring Break"; "Monty Python Live at the Hollywood Bowl." #2—"Gandhi."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"E.T., the Extra-Terrestrial." #2—Thru Apr. 7: "Spring Break." Beg. Apr. 8: "One Armed Executioner." #3—Thru Apr. 7: "Bad Boys."

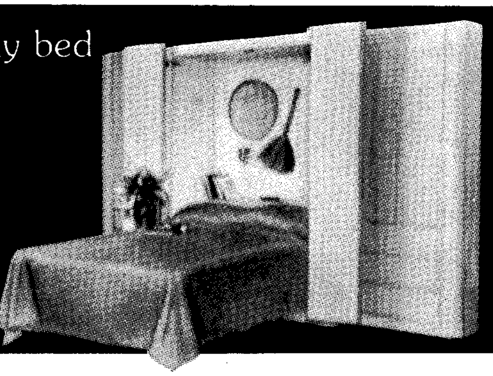
## Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Apr. 7: "Spring Break." #2—Thru Apr. 7: "The Sword in the Stone."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "Bad Boys."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Max Dugan Returns." #2—"Tootsie."

304. **NEW DORP—LANE—** 351-2110. "Gandhi."



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305. **NEW DORP—RAE**— 979-0444. #1—"Spring Break." #2—"The Outsiders."

306. **NEW DORP—RKO FOX PLAZA**— 987-6800. #1—"The King of Comedy." #2—"Bad Boys."

307. **NEW SPRINGVILLE—ISLAND**— 761-6666. #1—"E.T., the Extra-Terrestrial." #2—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains."

308. **NEW SPRINGVILLE—RKO RICHMOND**— 761-3103. "The Black Stallion Returns."

## Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Apr. 7: "Spring Break." Beg. Apr. 8: "Curtains." #2—"Bad Boys." #3—"Max Dugan Returns." #4—"High Road to China."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"High Road to China." #2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"The Outsiders." #2—"The King of Comedy." #3—"Bad Boys." #4—"Sophie's Choice."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Beg. Apr. 8: "They Call Me Bruce?"

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Gandhi." #2—"Spring Break."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Apr. 7: "Spring Break." #2—Thru Apr. 7: "E.T., the Extra-Terrestrial."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Apr. 7: "Spring Break." Beg. Apr. 8: "Losin' It." #2—"The King of Comedy." #3—"The Eagle's Shadow."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Outsiders." #2—"Tootsie." #3—Thru Apr. 7: "High Road to China."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Max Dugan Returns." #2—"Gandhi." #3—"E.T., the Extra-Terrestrial." #4—Thru Apr. 7: "The Black Stallion Returns."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. Thru Apr. 7: "Sophie's Choice."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. "The Verdict."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8: "Curtains." #2—"The King of Comedy."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Max Dugan Returns." #2—"E.T., the Extra-Terrestrial."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Tootsie."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Bad Boys." #2—"The Outsiders." #3—Thru Apr. 7: "The Black Stallion Returns." Beg. Apr. 8: "Sophie's Choice." #4—Beg. Apr. 7: "High Road to China."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The King of Comedy." #2—"The Outsiders." #3—"Max Dugan Returns." #4—"E.T., the Extra-Terrestrial." #5—"Bad Boys."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Gandhi." #2—"The Black Stallion Returns."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Max Dugan Returns."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Gandhi." #2—Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8: "Curtains." #3—Thru Apr. 7: "Spring Break." Beg. Apr. 8: "One Armed Executioner."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Apr. 7: "Bad Boys."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Outsiders." #2—Thru Apr. 7: "The Black Stallion Returns." Beg. Apr. 8: "Curtains." #3—"Max Dugan Returns."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. "The Verdict."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Apr. 7: "Spring Break."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Ten to Midnight."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Bad Boys." #2—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Tent.: "Raiders of the Lost Ark."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"The Black Stallion Returns." #2—"Gandhi."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Apr. 7: "E.T., the Extra-Terrestrial." #2—Thru Apr. 7: "Spring Break."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Apr. 7: "The Black Stallion Returns." #2—Thru Apr. 7: "Gandhi."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. "Ten to Midnight"; "Vice Squad."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. "E.T., the Extra-Terrestrial."

## Long Island

**(Area Code 516)**
**Nassau County**

500. **BALDWIN—GRAND AVENUE**— 223-2323. "Tootsie."

501. **BALDWIN—RKO**— 223-9230. "Gandhi."

502. **BELLEROSE—RKO**— 775-1351. Thru Apr. 5: "The Dark Crystal." Beg. Apr. 6: "Trenchcoat."

511. **EAST MEADOW—FLICK**— 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK**— 731-2423. #1—"The Outsiders." #2—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains." #3—"Max Dugan Returns." #4—"Bad Boys."

513. **EAST ROCKAWAY—CRITERION**— 599-0242. #1—"The Verdict." #2—Thru Apr. 7: "Raiders of the Lost Ark." Beg. Apr. 8: "The Lords of Discipline."

516. **FARMINGDALE—RKO**— 249-0122. Thru Apr. 7: "The Verdict." Beg. Apr. 8: "The Lords of Discipline."

517. **FLORAL PARK—RKO FLORAL**— 352-2280. "The King of Comedy."

518. **FRANKLIN SQUARE—FRANKLIN**— 775-3257. Program unavailable.

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. "Max Dugan Returns."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Tootsie."

523. **GREAT NECK—SQUIRE**— 466-2020. #1—"Max Dugan Returns." #2—"Tender Mercies." #3—"The Black Stallion Returns."

524. **HEWLETT—RKO**— 791-6768. Thru Apr. 5: "The Dark Crystal." Beg. Apr. 6: "Trenchcoat."

526. **HICKSVILLE—HICKSVILLE**— 931-0749. #1—Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8: "Curtains." #2—Tent.: "Spring Break."

528. **HICKSVILLE—RKO TWIN NORTH**— 433-2400. "Bad Boys." **SOUTH**—"The King of Comedy."

529. **LAWRENCE—RKO**— 371-0203. #1—"Tootsie." #2—Thru Apr. 7: "High Road to China." #3—Thru Apr. 7: "The Sword in the Stone."

530. **LEVITTOWN—LEVITTOWN**— 731-0516. #1—Thru Apr. 7: "Spring Break." Beg. Apr. 8 (tent.): "Curtains." #2—Thru Apr. 7: "E.T., the Extra-Terrestrial." Beg. Apr. 8 (tent.): "Losin' It."

531. **LEVITTOWN—LOEWS NASSAU**— 731-5400. #1—"Gandhi." #2—"Tender Mercies." #3—"Tootsie." #4—"Man, Woman and Child."

532. **LONG BEACH—LIDO**— 432-0056. Thru Apr. 7: "Joy Sticks"; "The Thing (1982)." Beg. Apr. 8: "Vigilante."

533. **LYNBROOK—LYNBROOK**— 593-1033. #1—"The Black Stallion Returns." #2—"Bad Boys." #3—"E.T., the Extra-Terrestrial." #4—Thru Apr. 7: "Spring Break." Beg. Apr. 8: "Losin' It."

534. **LYNBROOK—STUDIO ONE**— 599-1444. Tent.: "The Year of Living Dangerously."

535. **MALVERNE—TWIN**— 599-6966. #1—"The Verdict." #2—Thru Apr. 7: "Raiders of the Lost Ark." Beg. Apr. 8 (tent.): "Sophie's Choice."

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**536. MANHASSET—MANHASSET—** 627-7887. #1—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains." #2—"The King of Comedy." #3—"Bad Boys."

**537. MANHASSET—RKO CINEMA—** 627-1300. Thru Apr. 7: "The Outsiders." Beg. Apr. 8: "Lianna."

**540. MASSAPEQUA—PEQUA—** 799-6464. "Gandhi."

**541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8: "Curtains." #2—"The Outsiders." #3—"Tootsie." #4—"The King of Comedy." #5—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Losin' It." #6—"E.T., the Extra-Terrestrial." #7—"Max Dugan Returns."

**542. MERRICK—GABLES—** 546-0734. Thru Apr. 7: "Ten to Midnight." Beg. Apr. 8: "The Lords of Discipline."

**545. NEW HYDE PARK—HERRICKS—** 747-0555. "Gandhi."

**546. NEW HYDE PARK—RKO ALAN—** 354-4338. "The Outsiders."

**547. OCEANSIDE—OCEANSIDE—** 536-7565. #1—"The Verdict." #2—Program unavailable.

**548. OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Apr. 7: "The Verdict." Beg. Apr. 8: "The Lords of Discipline."

**549. OYSTER BAY—MOVIES—** 922-0333. #1—Thru Apr. 7: "Raiders of the Lost Ark." Beg. Apr. 8: "The Lords of Discipline." #2—"The Verdict."

**550. PLAINVIEW—OLD COUNTRY—** 931-4242. "Tootsie."

**551. PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Apr. 5: "The Dark Crystal." Beg. Apr. 6: "Trenchcoat."

**552. PLAINVIEW—RKO TWIN—** 931-1333. #1—"Max Dugan Returns." #2—"The Outsiders."

**554. PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8: "Curtains." #2—"Sophie's Choice." #3—Thru Apr. 7: "Spring Break." Beg. Apr. 8: "The Lords of Discipline."

**555. PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Apr. 7: "Ten to Midnight." Beg. Apr. 8: "Curtains."

**557. ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The Outsiders."

**558. ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Max Dugan Returns." #2—"The King of Comedy."

**559. ROSLYN—ROSLYN—** 621-8488. #1—"Gandhi." #2—"Tootsie."

**561. SYOSSET—SYOSSET—** 921-5810. "Monty Python's The Meaning of Life."

**562. SYOSSET—UA CINEMA 150—** 364-0700. Tent.: "The Black Stallion Returns."

**566. VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Gandhi."

**567. VALLEY STREAM—SUNRISE—** 825-5700. #1—"High Road to China." #2—"The King of Comedy." #3—"Monty Python's The Meaning of Life." #4—"Spring Break." #5—"The Outsiders." #6—"Bad Boys." #7—"The Black Stallion Returns." #8—"Tootsie." #9—"Max Dugan Returns." #10—"Man, Woman and Child." #11—"48 Hrs."

**570. WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Apr. 7: "The Verdict." #2—Thru Apr. 7: "Spring Break."

**571. WANTAGH—RKO—** 781-6969. "Bad Boys."

**573. WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Apr. 7: "Bad Boys." Beg. Apr. 8: "Curtains." #2—"The Outsiders." #3—Thru Apr. 7: "Spring Break." Beg. Apr. 8: "E.T., the Extra-Terrestrial."

**574. WESTBURY—WESTBURY—** 333-1911. #1—Thru Apr. 7: "The Year of Living Dangerously." #2—Thru Apr. 7: "Raiders of the Lost Ark."

## Suffolk County

**600. AMITYVILLE—RKO—** 264-7789. #1—"The Outsiders." #2—Thru Apr. 7: "Spring Break"; "The Eagle's Shadow."

**601. BABYLON—BABYLON—** 669-3399. "Bad Boys."

**602. BABYLON—RKO—** 669-0700. #1—"Tootsie." #2—"The King of Comedy."

**603. BABYLON—SOUTH BAY—** 587-7676. #1—Thru Apr. 7: "The Outsiders." #2—Thru Apr. 7: "The Black Stallion Returns." #3—Thru Apr. 7: "E.T., the Extra-Terrestrial."

**604. BAY SHORE—CINEMA—** 665-1722. "Monty Python's The Meaning of Life."

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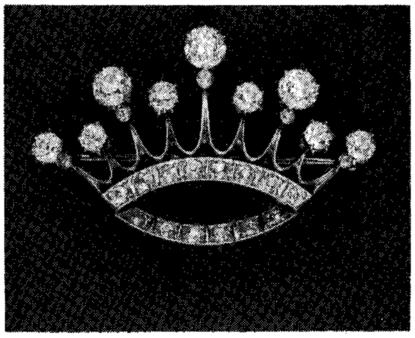

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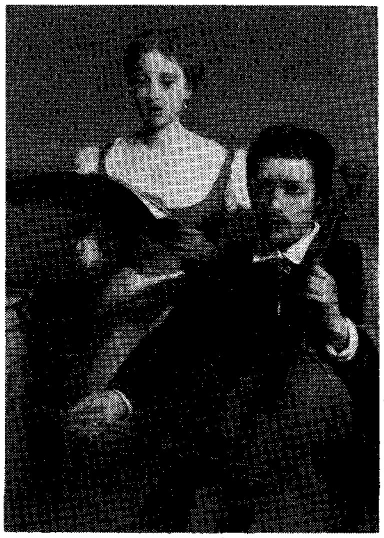

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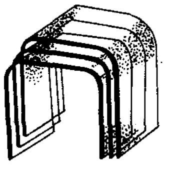

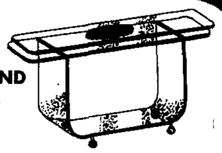

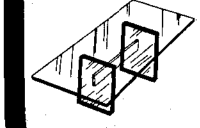

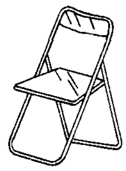

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## MOVIES

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gandhi." #2—"High Road to China."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Apr. 7: "The Black Stallion Returns." Beg. Apr. 8: "Ten to Midnight."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Apr. 7: "The Sword in the Stone."

613. **CENTEREACH—CENTEREACH—** 588-0088. Program unavailable.

616. **COMMACK—MAYFAIR—** 543-0707. Thru Apr. 7: "The Black Stallion Returns."

617. **COMMACK—RKO—** 499-4545. #1—"Tootsie." #2—"The King of Comedy."

619. **CORAM—CORAM—** 698-7200. "The Outsiders."

621. **CORAM—PINE—** 698-6442. #1—Thru Apr. 7: "The Black Stallion Returns." #2—Thru Apr. 7: "The Sword in the Stone."

622. **DEER PARK—DEER PARK—** 667-2440. Program unavailable.

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Max Dugan Returns." #2—Thru Apr. 7: "Gandhi." Beg. Apr. 8: "E.T., the Extra-Terrestrial." #3—"The King of Comedy." #4—Thru Apr. 7: "The Black Stallion Returns." Beg. Apr. 8: "The Outsiders." #5—"Monty Python's The Meaning of Life."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Gandhi."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Max Dugan Returns."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"High Road to China." #2—"48 Hrs."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"E.T., the Extra-Terrestrial." #2—Thru Apr. 7: "The Black Stallion Returns." Beg. Apr. 8: "Spring Break."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Max Dugan Returns."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Max Dugan Returns." #2—"Gandhi." #3—"Tootsie." #4—"The Black Stallion Returns."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Apr. 7: "High Road to China."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Bad Boys."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Apr. 7: "Spring Break." #2—"Tootsie." #3—"The Outsiders."

636. **KINGS PARK—KINGS PARK—** 269-4422. "Spring Break."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. Thru Apr. 7: "The Black Stallion Returns."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Apr. 7: "The Verdict."

639. **LINDENHURST—LINDENHURST—** 888-5400. "The Verdict."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Apr. 7: "E.T., the Extra-Terrestrial." #2—Thru Apr. 7: "Sophie's Choice." #3—Thru Apr. 7: "Spring Break."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "The Outsiders." **OUTDOOR**—Thru Apr. 7 : "High Road to China." Beg. Apr. 8: "Curtains."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. Program unavailable.

644. **NORTHPORT—NORTHPORT—** 261-8600. "The Verdict."

645. **OAKDALE—OAKDALE—** 589-8118. "The Verdict."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Max Dugan Returns." #2—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains." #3—"Gandhi."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—"Bad Boys."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Outsiders." **OUTDOOR**—"Spring Break."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"The King of Comedy." #2—Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8: "Losin' It."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—Thru Apr. 7: "High Road to China." Beg. Apr. 8 (tent.): "Curtains." #2—"Bad Boys."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Apr. 5: "The Dark Crystal." Beg. Apr. 6: "Trenchcoat."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Apr. 7: "Raiders of the Lost Ark." Beg. Apr. 8: "The Lords of Discipline."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Apr. 8-10: "Veronika Voss."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Apr. 7: "The Black Stallion Returns." #2—"E.T., the Extra-Terrestrial." #3—Thru Apr. 7: "Raiders of the Lost Ark."

659. **SHIRLEY—DRIVE-IN—** 281-5444. #1—Thru Mar. 10: "One Dark Night." #2—"Vigilante."

660. **SHIRLEY TWIN—** 281-4466 #1—"E.T., the Extra-Terrestrial." #2—"The Verdict."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Bad Boys."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Gandhi." #2—Thru Apr. 7: "Bad Boys." Beg. Apr. 8 (tent.): "The King of Comedy."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Gandhi." #2—"Tootsie." #3—"48 Hrs."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Apr. 7: "Ten to Midnight." Beg. Apr. 8: "The Lords of Discipline." #2—"The Verdict."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Apr. 7: "Tootsie." Beg. Apr. 8: "High Road to China."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Apr. 7: "The Outsiders." Beg. Apr. 8: "Bad Boys."

## New York State

**(Area Code 914)**
**Westchester County**

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Gandhi."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"The Outsiders." #2—"E.T., the Extra-Terrestrial." #3—"Monty Python's The Meaning of Life."

703. **CROSS RIVER—CINEMA—** 763-8811. Tent.: "The Verdict."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Bad Boys." #2—Thru Apr. 7: "The Sword in the Stone."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Program unavailable.

707. **HARTSDALE—CINEMA—** 428-2200. #1—"48 Hrs." #2—"Gandhi." #3—"Tootsie." #4—"The Outsiders."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "Tender Mercies."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Bad Boys." #2—"The Outsiders." #3—"Max Dugan Returns." #4—"High Road to China."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Outsiders." #2—"E.T., the Extra-Terrestrial."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Apr. 7: "Spring Break." Beg. Apr. 8 (tent.): "Losin' It."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Gandhi." #2—"Spring Break."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Apr. 7: "High Road to China"; "Ten to Midnight." #2—"Bad Boys." #3—"The Outsiders." #4—"The Eagle's Shadow." #5—"Max Dugan Returns."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru Apr. 7: "The Black Stallion Returns."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Progam unavailable. #2—Thru Apr. 7: "Max Dugan Returns."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Apr. 7: "The Black Stallion Returns." #2—Thru Apr. 7: "The Outsiders." #3—Thru Apr. 7: "Tootsie." #4—Thru Apr. 7: "Max Dugan Returns."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Gandhi." #2—"High Road to China." #3—"Spring Break." #4—"The King of Comedy."

720. **PELHAM—PICTURE HOUSE—** 738-3160. "The Verdict."

721. **PLEASANTVILLE—ROME—** 769-0720. "Joy Sticks."

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**722. RYE—RYE RIDGE—** 939-8177. # 1—Thru Apr. 7: "The Sword in the Stone." # 2—Thru Apr. 7: "Spring Break."

**723. SCARSDALE—FINE ARTS—** 723-6699. "Tender Mercies."

**724. SCARSDALE—PLAZA—** 725-0078. "The Verdict."

**726. WHITE PLAINS—COLONY—** 948-8828. Thru Apr. 7: "Spring Break."

**727. WHITE PLAINS—GALLERIA—** 997-8198. # 1—"High Road to China." # 2—"Max Dugan Returns."

**728. WHITE PLAINS—UA CINEMA—** 946-2820. "The King of Comedy."

**730. YONKERS—CENTRAL PLAZA—** 793-3232. # 1—"The Black Stallion Returns." # 2—"The King of Comedy."

**731. YONKERS—KENT—** 237-3440. Thru Apr. 7: "The Sword in the Stone." Beg. Apr. 8 (tent.): "Curtains."

**732. YONKERS—MOVIELAND—** 793-0002. # 1—"Bad Boys." # 2—"Gandhi." # 3—"High Road to China." # 4—"Tootsie."

**735. YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. # 1—Thru Apr.7: "The Sword in the Stone."

### Rockland County

**744. NANUET—ROUTE 59—** 623-3355. "Monty Python's The Meaning of Life."

**745. NANUET—THE MOVIES—** 623-0211. # 1—"The Outsiders." # 2—"Tootsie." # 3—"The Black Stallion Returns." # 4—"Gandhi." # 5—"Spring Break."

**746. NEW CITY—TOWN—** 634-5100. # 1—"Gandhi." # 2—"The Outsiders."

**747. NEW CITY—UA CINEMA 304—** 634-8200. # 1—"Max Dugan Returns." # 2—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains."

**748. NYACK—CINEMA EAST—** 358-6631. "The King of Comedy."

**750. ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru Apr. 7: "Bad Boys." Beg. Apr. 8: "Curtains."

**751. PEARL RIVER—CENTRAL—** 735-2530. "Max Dugan Returns."

**752. PEARL RIVER—PEARL RIVER—** 735-6500. "Bad Boys."

**754. SPRING VALLEY—CINEMA 45—** 352-1445. "Tender Mercies."

**755. STONY POINT—9 W CINEMA—** 942-0303. "The Black Stallion Returns."

**756. SUFFERN—LAFAYETTE—** 357-6030. "The Sword in the Stone."

**758. WEST HAVERSTRAW—PLAZA—** 947-2220. "The Verdict."

## Connecticut

### (Area Code 203)
### Fairfield County

**773. BROOKFIELD—FINE ARTS—** 775-0070. # 1—"Bad Boys." # 2—"Monty Python's The Meaning of Life."

**774. DANBURY—CINE—** 743-2200. # 1—"The Outsiders." # 2—"Tootsie." # 3—"Max Dugan Returns."

**775. DANBURY—CINEMA—** 748-2923. # 1—"Gandhi." # 2—"Man, Woman and Child."

**777. DANBURY—PALACE—** 748-7496. # 1—"Spring Break." # 2—Thru Apr. 7: "The Black Stallion Returns." # 3—Thru Apr. 7: "High Road to China."

**778. DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

**779. FAIRFIELD—COMMUNITY—** 255-6555. # 1—"Bad Boys." # 2—"The Black Stallion Returns."

**780. FAIRFIELD—COUNTY—** 334-1411. "Spring Break."

**781. GREENWICH—CINEMA—** 869-6030. "Bad Boys."

**782. GREENWICH—PLAZA—** 869-4030. # 1—"The Outsiders." # 2—"Tootsie." # 3—Thru Apr. 7: "The King of Comedy."

**783. NEW CANAAN—PLAYHOUSE—** 966-0600. Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Gandhi."

**784. NORWALK—CINEMA—** 838-4504. # 1—"The Outsiders." # 2—"Bad Boys."

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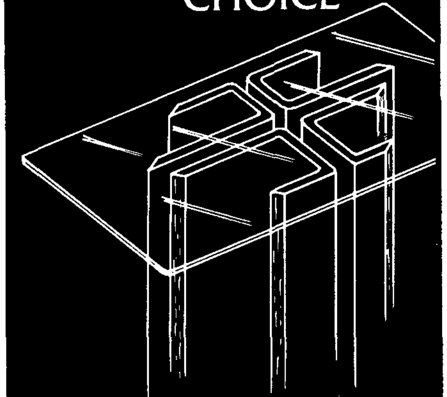

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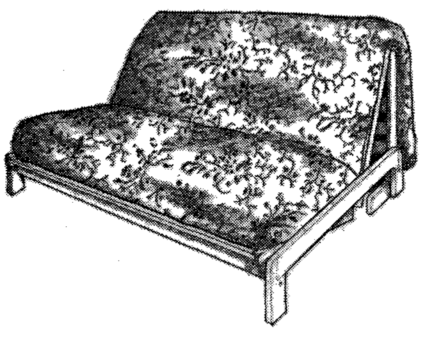

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## MOVIES

785. **NORWALK—NORWALK—** 866-3010. "Spring Break."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Apr. 5: "My Dinner With Andre"; "Gates of Heaven." Apr. 6-8: "Fruits of Passion." Beg. Apr. 9: "Brimstone and Treacle."

789. **SPRINGDALE—STATE—** 325-0250. Thru Apr. 7: "Sophie's Choice."

790. **STAMFORD—AVON—** 324-9205. #1—Thru Apr. 7: "The Eagle's Shadow." #2—Thru Apr. 7: "The Black Stallion Returns."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Spring Break." #2—"Gandhi." #3—Thru Apr. 7: "High Road to China."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Max Dugan Returns." #2—"Man, Woman and Child."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"High Road to China." #2—Thru Apr. 7: "The Black Stallion Returns." #3—"Tootsie."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Tootsie." #2—227-3324. "Tender Mercies." #3—227-9619. "High Road to China." #4—226-6666. "Max Dugan Returns."

796. **WESTPORT—POST—** 227-0500. "Man, Woman and Child."

798. **WILTON—CINEMA—** 762-5678. "The Black Stallion Returns."

## New Jersey

### (Area Code 201)
### Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"The Verdict." #2—"The Outsiders." #3—"E.T., the Extra-Terrestrial."

801. **HARRISON—WARNER—** 482-8550. #1—"Bad Boys." #2—"Spring Break."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Program unavailable. #2—Beg. Apr. 8: "The King of Comedy."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"The Eagle's Shadow." #2—"Gandhi." #3—"Spring Break."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Bad Boys." #2—"E.T., the Extra-Terrestrial." #3—Thru Apr. 7: "The Black Stallion Returns"; "Penitentiary II." Beg. Apr. 8: "Curtains."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Bad Boys." #2—"Spring Break." #3—"High Road to China." #4—"The Outsiders."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Gandhi." #2—"Max Dugan Returns." #3—"The King of Comedy." #4—"The Black Stallion Returns." #5—"Tootsie." #6—"Tender Mercies."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Apr. 7: "Menudo." Beg. Apr. 8: "The Lords of Discipline." #2—Thru Apr. 7: "Trenchcoat." Beg. Apr. 8: "Menudo."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr. 7: "Joy Sticks." Beg. Apr. 8: "The Lords of Discipline."

### Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Gandhi."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. Program unavailable.

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Tent.: "The Black Stallion Returns."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "Bad Boys."

817. **LIVINGSTON—COLONY—** 992-0800. "E.T., the Extra-Terrestrial."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "The Verdict."

819. **MILLBURN—RKO—** 376-0800. #1—"The Outsiders." #2—"The Black Stallion Returns."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Bad Boys." #2—"Spring Break." #3—"The Sword in the Stone."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Apr. 7: "E.T., the Extra-Terrestrial." #2—Thru Apr. 7: "The Verdict." #3—Thru Apr. 7: "The Black Stallion Returns."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "The Outsiders."

828. **VERONA—VERONA—** 239-0880. Tent.: "Sophie's Choice."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "The King of Comedy."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Gandhi." #2—"Tootsie." #3—"Max Dugan Returns."

### Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 7: "Raiders of the Lost Ark."

841. **CRANFORD—RKO—** 276-9120. #1—"Max Dugan Returns." #2—Thru Apr. 7: "Spring Break."

842. **ELIZABETH—ELMORA—** 352-3483. "E.T., the Extra-Terrestrial"; "Hardly Working."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Apr. 7: "Bad Boys." #2—Thru Apr. 7: "Spring Break."

848. **ROSELLE PARK—PARK—** 245-0358. "The Verdict."

849. **SUMMIT—STRAND—** 273-3900. Thru Apr. 7: "Sophie's Choice."

851. **UNION—FIVE POINTS—** 964-3466. Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Apr. 7: "The King of Comedy."

854. **UNION—RKO—** 686-4373. #1—"Tootsie." #2—"Gandhi."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Bad Boys." #2—"E.T., the Extra-Terrestrial." #3—Tent.: "The Sword in the Stone"; "Sophie's Choice."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Apr. 7: "Raiders of the Lost Ark." #2—Thru Apr. 7: "The Outsiders."

### Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Tent.: "The Black Stallion Returns."

861. **CLOSTER—CLOSTER—** 768-8800. "Max Dugan Returns."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Gandhi." #2—"Tootsie." #3—"The Outsiders." #4—"Spring Break."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Bad Boys." #2—"E.T., the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Sword in the Stone." #2—"Max Dugan Returns."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains." #2—Tent.: "The Black Stallion Returns."

868. **FORT LEE—SHARON—** 224-0202. "The King of Comedy."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—Thru Apr. 7: "The Sword in the Stone." #2—Program unavailable. #3—"Bad Boys."

873. **OAKLAND—TWIN—** 337-4478. #1—"High Road to China." #2—"Tootsie."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"The Verdict." #2—"E.T., the Extra-Terrestrial."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Monty Python's The Meaning of Life."

876. **PARAMUS—CINEMA 35—** 845-5070. "Bad Boys."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Apr. 7: "Vigilante." "Sweet Dirty Tony." Beg. Apr. 8: "E.T., the Extra-Terrestrial"; "Hardly Working."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Gandhi." #2—"Man, Woman and Child." #3—"The King of Comedy." #4—"Max Dugan Returns." #5—"The Black Stallion Returns." #6—"Spring Break." #7—"Tootsie."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"The Outsiders." #2—Thru Apr. 7: "High Road to China."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Apr. 7: "Spring Break." Beg. Apr. 8: "The Lords of Discipline."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Tootsie." #2—"Gandhi."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. Program unavailable.

885. **TEANECK—CEDAR LANE—** 836-3430. Thru Apr. 7: "Raiders of the Lost Ark." Beg. Apr. 8: "The Lords of Discipline."

886. **TENAFLY—BERGEN—** 567-0004. "The Verdict."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

# Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

**MPAA RATING GUIDE**

**G: General Audiences. All ages admitted.**

**PG: Parental Guidance Suggested. Some material may not be suitable for children.**

**R: Restricted. Under 17 requires accompanying parent or adult guardian.**

**X: No one under 17 admitted.**

## New Films

★ **New films recommended by *New York's* critic.**

**BABY, IT'S YOU**—(1hr. 45m., '83) Reviewed in this issue. R. **60**

**BAD BOYS**—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. **3, 7, 24, 30, 72, 82, 92, 100, 102, 103, 109, 110, 201, 204, 210, 212, 214, 221, 237, 302, 306, 401, 403, 420, 422, 427, 439, 512, 528, 533, 536, 567, 571, 573, 601, 634, 649, 653, 662, 663, 668, 705, 709, 714, 732, 750, 752, 773, 779, 781, 784, 801, 805, 806, 814, 822, 846, 857, 864, 871, 876**

**BETRAYAL**—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **62**

**BLACK STALLION RETURNS, THE**—(1hr. 43m., '83) Sequel to *The Black Stallion*. Young Alec, upon losing his beloved horse, sets out on a journey to retrieve it. Dir. Robert Dalva, with Kelly Reno, Vincent Spano. PG. **14, 37, 70, 83, 97, 104, 105, 114, 115, 201, 206, 212, 213, 225, 234, 308, 413, 420, 423, 428, 447, 450, 523, 533, 562, 567, 603, 609, 616, 621, 625, 629, 632, 637, 658, 715, 717, 730, 745, 755, 777, 779, 790, 793, 798, 805, 807, 813, 819, 825, 860, 867, 878**

**BRITANNIA HOSPITAL**—(1hr. 56m., '83) Disgust may fire up an artist, inspiring him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel, Godard), disgust will destroy his art. Lindsay Anderson, alas, is not in that company, and his new movie is an atrocity. Using the chaos of a London hospital as a metaphor for England's decline (how original!), Anderson produces one crude, hysterical, unfunny scene after another. The actors are abused, and the audience is abused—it's a misery to sit through. Written by David Sherwin. **55**

**CHOICE OF ARMS**—(1hr. 57m., '83) In French, Eng. subtitles. A reformed gangster risks his respectable lifestyle when an old friend turned convict comes to ask him for help. Dir. Alain Corneau, with Gerard Depardieu, Katherine Deneuve, Yves Montand. **90**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **88**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **11, 36, 78, 105, 109, 117, 201, 210, 237, 307, 410, 413, 418, 422, 448, 453, 530, 533, 541, 573, 603, 625, 629, 640, 658, 660, 702, 710, 800, 805, 817, 825, 842, 857, 864, 874, 877**

**ENTITY, THE**—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. **32**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **35, 112, 567, 628, 664, 707**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 104, 111, 112, 113, 205, 223, 231, 236, 304, 408, 413, 423, 426, 447, 450, 501, 531, 540, 545, 559, 566, 606, 625, 626, 632, 648, 663, 664, 701, 707, 712, 719, 732, 745, 746, 775, 783, 791, 804, 807, 810, 830, 854, 862, 878, 883**

**GIFT, THE**—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. **56**

**GREAT CHESS MOVIE, THE**—(1hr. 19m., '82) Chess by the great masters—Anatoly Karpov, Bobby Fischer and more. Dir. Gilles Carle, Camille Coudari. **2**

**HIGH ROAD TO CHINA**—(1hr. 45m., '83) A fiasco. Bess Armstrong, who is hopeless—hard-edged and petulant—and Tom Selleck, who is still just a big lug, star as a tediously bickering duo of the supposedly carefree 20s (she's an heiress, he's a boozing World War I ace pilot). They tear all over Asia, shoot up peasant villages, consult gurus, and generally make fools of themselves. The picture appears to be trying to recreate the success of *Raiders of the Lost Ark,* but it doesn't have a trace of that movie's style, wit, or eccentric visual flare. Dir. Brian G. Hutton. PG. **22, 30, 48, 83, 92, 109, 111, 206, 225, 307, 401, 402, 412, 420, 439, 512, 529, 536, 541, 567, 606, 628, 633, 642, 648, 653, 663, 667, 700, 709, 714, 719, 727, 732, 747, 777, 783, 791, 793, 795, 806, 851, 867, 873, 879**

**JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES**—(3hrs. 18m., '75) Newly released in America. In French, Eng. subtitles. A housewife in financial distress prostitutes herself daily. Dir. Chantal Akerman, with Delphine Seyrig, Jan Decort. **2**

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. **23, 37, 60, 115, 202, 203, 211, 212, 234, 306, 403, 411, 417, 422, 517, 528, 536, 541, 558, 567, 602, 617, 625, 651, 663, 719, 728, 730, 748, 782, 803, 807, 829, 852, 868, 878**

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

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## MOVIES

**LIANNA**—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **90, 537**

★ **LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. **62**

**LORDS OF DISCIPLINE, THE**—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. **33, 99, 513, 516, 542, 548, 549, 554, 655, 666, 808, 809, 882, 885**

**MAN, WOMAN AND CHILD**—(1hr. 40m., '83) A college professor, with a wife and child, discovers that he has a 10-year-old child from a former relationship. Dir. Dick Richards, with Martin Sheen, Blythe Danner. PG. **51, 74, 531, 567, 775, 792, 796, 878**

**MAX DUGAN RETURNS**—(1hr. 38m., '83) Reviewed in this issue. PG. **32, 54, 109, 117, 201, 206, 210, 233, 303, 401, 413, 418, 422, 424, 428, 512, 519, 523, 541, 552, 558, 567, 625, 627, 631, 632, 648, 709, 714, 716, 717, 727, 747, 751, 774, 792, 795, 807, 830, 841, 861, 866, 878**

**MONTY PYTHON'S THE MEANING OF LIFE**—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal *juices*," he says. "Name two ways to get them *flowing*." There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. **16, 41, 70, 97, 561, 567, 604, 625, 702, 744, 773, 875**

**NEXT YEAR IF ALL GOES WELL**—(1hr. 35m., '83) A comedy about a couple who want different things out of the relationship, and how they manage to come to terms. Dir. Jean-Loup Hubert, with Isabelle Adjani. R. **61**

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the fina days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gathe with the bishop in the cathedral; the others, led by th shrewd, tough Galvano (Omero Antonutti), move ou into the hills, hoping to link up with the America army. Most of the movie is about the adventures o this group. The movie is vignettish and anecdotal, bu never "picturesque." These aren't "little people"—they are people existing out at the edge, where th banal and the fantastic intersect. The Tavianis wor in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **86**

**OFFICER AND A GENTLEMAN, AN**—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38**

**OUT OF THE BLUE**—(1hr. 29m., '83) A tragic incident begins the nightmarish aftermath of a family's downfall. Dir. Dennis Hopper, with Hopper, Linda Manz, Sharon Farrell. R. **6, 93**

**OUTSIDERS, THE**—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. **21, 32, 71, 93, 103, 109, 115, 201, 203, 213, 234, 305, 403, 412, 420, 422, 428, 512, 537, 541, 546, 552, 557, 567, 573, 600, 603, 619, 625, 635, 642, 650, 668, 702, 707, 709, 710, 714, 717, 745, 746, 774, 782, 784, 800, 806, 819, 827, 858, 862, 879**

**PERSONALS**—(1hr. 30m., '83) After his divorce, a man tries striking up relationships through personal classified ads. Dir. Peter Markle, with Bill Schoppert. PG. **6**

**PRIVATE LIFE**—(1hr. 43m., '83) In Russian, Eng. subtitles. Academy Award nominee offering an intimate view of Soviet family life. Dir. Yuli Raizman, with Mikhail Ulyanov. **47**

**PRIVILEGED**—(1hr. 34m., '83) Reviewed in this issue. **86**

★ **SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And

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Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. 73

**SOPHIE'S CHOICE**—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 14, 58, 206, 403, 414, 420, 535, 554, 640, 789, 828, 849, 857

**SPRING BREAK**—(1hr. 25m., '83) College students go to Fort Lauderdale, Florida to celebrate the annual ritual. Dir. Sean Cunningham, with David Knell, Perry Lang. R. 33, 80, 100, 114, 202, 210, 236, 237, 300, 305, 401, 408, 410, 411, 426, 437, 448, 526, 530, 533, 554, 567, 570, 573, 600, 629, 635, 636, 640, 650, 711, 712, 719, 722, 726, 745, 777, 780, 785, 791, 801, 804, 806, 822, 841, 846, 862, 878, 882

**STARSTRUCK**—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. 46

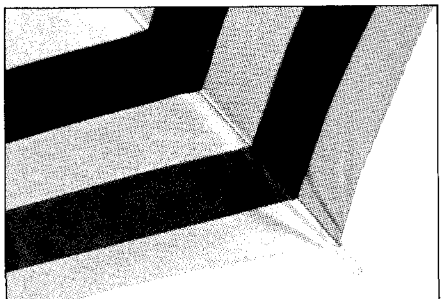
**SUCCESS**—(1hr. 28m., '83) A young man changes his identity to impress the woman he loves by following the examples of several role models, and finally walks away from his father-in-law's company as a multi-millionaire. Dir. William Richert, with Jeff Bridges, Belinda Bauer, Bianca Jagger. R. 86

**SWORD IN THE STONE, THE**—(1hr. 19m., '83) Animated Disney version of the legend of King Arthur as a young boy. G. 41, 97, 100, 114, 117, 208, 300, 417, 426, 526, 529, 541, 554, 612, 621, 651, 705, 722, 731, 735, 756, 822, 857, 866, 871

**TEN TO MIDNIGHT**—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. 32, 99, 115, 438, 451, 542, 555, 609, 666, 714

**TENDER MERCIES**—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 16, 24, 44, 57, 92, 523, 531, 708, 723, 754, 795, 807

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a



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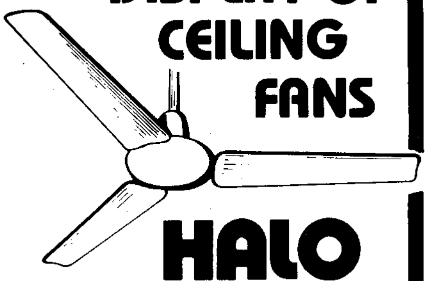

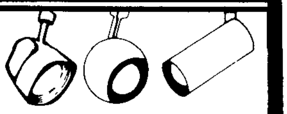

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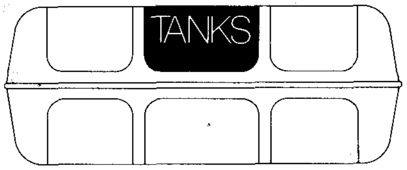

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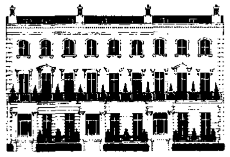

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major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 115, 205, 223, 234, 303, 402, 412, 419, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 632, 635, 649, 664, 667, 707, 717, 732, 745, 774, 778, 782, 793, 795, 807, 830, 854, 862, 863, 873, 878, 883**

**URGH! A MUSIC WAR**—(1hr. 32m., '81) A cross-section of new wave bands from London, New York, Paris, and Los Angeles, including the Police, Devo, Oingo Boingo, the Dead Kennedys, Joan Jett and more. Dir. Derek Burbidge. **4**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **20, 32, 76, 93, 211, 232, 416, 436, 513, 516, 535, 547, 548, 549, 570, 638, 639, 644, 645, 660, 666, 703, 720, 724, 758, 800, 818, 825, 848, 874, 886**

**WIZARD OF BABYLON, THE**—(1hr. 23m., '83) A portrait of the late Rainer Werner Fassbinder; recording the shooting of his last film. Dir. Dieter Schidor. **2**

**YEAR OF LIVING DANGEROUSLY, THE**—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **16, 58, 92, 534, 574**

## Revivals

**AND NOW FOR SOMETHING COMPLETELY DIFFERENT**—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. **13**

**AUTUMN SONATA**—(1hr. 37m., '78) In Swedish, Eng. subtitles. In Ingmar Bergman's film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35-ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bold, textured, tirade-film in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. **39, 96**

**BIG SLEEP, THE**—(1hr. 54m., '46) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. **39**

**BOYS IN THE BAND, THE**—(2hrs., '70) Can it be only a dozen years ago that a character could say "Show me a happy homosexual and I'll show you a grinning corpse," and the audience would laugh in approval rather than boo? In Mart Crowley's adaptation of his award-winning play, a group of male homosexuals meet for a birthday party and bitch at each other in the obsessively wisecracking idiom of purest Broadway. And then come the regrets and the fighting-through-tears speeches, almost none of them convincing. Starring Leonard Frey and Cliff Gorman. Dir. William Friedkin. **39**

**BREATHLESS**—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **96**

**BRIEF ENCOUNTER**—(1hr. 26m., '46) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a married man and woman—this is what is meant by "bittersweet." Written by Noel Coward. Dir. David Lean. **95**

**CHILDREN OF PARADISE**—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. **10**

**CONFORMIST, THE**—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **10**

**CRIES AND WHISPERS**—(1hr. 35m., '72) In Swedish, Eng. subtitles. A great Ingmar Bergman film, but he's tried to cram so much into it that it almost seems like self-parody at times. The performances and photography are superb. With Harriet Andersson, Ingrid Thulin, Kari Sylwan and Liv Ullmann. **39**

**DAY FOR NIGHT**—(1hr. 50m., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of a conventional commercial love story (*Meet Pamela*) makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset and Jean-Pierre Aumont. **96**

**DIARY OF A CHAMBERMAID (1946)**—(1hr. 26m.) An elaborate melodrama telling a lurid upstairs-downstairs tale of a chambermaid and how she got to marry the master of the house. With Paulette Goddard and Francis Lederer. Dir. Jean Renoir. **88**

**EXTERMINATING ANGEL, THE**—(1hr. 31m., '62) In Spanish, Eng. subtitles. A moral fable involving a group of socialites confined to one room over a long period of time. Dir. Luis Buñuel, with Sylvia Pinal, Jose Baviera. **88**

**FROM THE LIFE OF THE MARIONETTES**—(1hr. 44m., '80) In German, Eng. subtitles. A young, handsome, well-married businessman (Robert Atzorn) has flipped out and strangled a prostitute. Ingmar Bergman's film, cast in the form of a report, uses monologues, confessions, and dreams to illuminate the murderer's inner life, and we see the world as he sees it—as a gray, featureless reverie. But there's a dullness inherent in Bergman's view of the killer as a completely repressed man. With Christine Buchegger and Walter Schmidinger. **96**

**GET OUT YOUR HANDKERCHIEFS**—(1hr. 40m., '78) In French, Eng. subtitles. Bertrand Blier's exhilarating high comedy about a distraught young husband (Gérard Depardieu), whose heartbreakingly beautiful and delicate wife (Carol Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher in a Paris restaurant and encourages him to go to bed with Carol. But her depression doesn't lift until she meets a thirteen-year-old boy—a genius, a scoundrel, an actual Mozart—who understands exactly what she wants. A most courageous and enjoyable film. With Partick Dewaere. **95**

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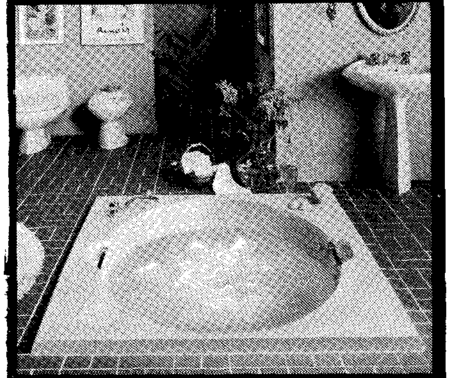

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**HEART TO HEART**—(1hr. 50m., '81) In French, Eng. subtitles. Charming, touching film, written and directed by Pascal Thomas, about three girls growing up in a French petit-bourgeois family. Thomas works in short vignettes, shifting gears rapidly between farce and pathos, and we stay with him all the way. Many of the episodes are sad but make you laugh at the same time. Michel Galabru does a brilliant bit as an army officer whose wife has left him. With Anne Caudry as the most independent of the three girls. 96

**HEIRESS, THE**—(1hr. 45m., '49) An absorbing, polished drama based on Henry James's *Washington Square,* about life in turn-of-the-century New York. Magnificently acted, with Olivia de Havilland, Montgomery Clift, Ralph Richardson and Miriam Hopkins. Dir. William Wyler. 10

**JONAH WHO WILL BE 25 IN THE YEAR 2000**—(1hr. 50m., '76) In French, Eng. subtitles. An Alain Tanner film composed of rambling episodes from the lives of eight good people, Genevans or French, all of them radical survivors from the sixties looking to make some sense out of their communal life together in the seventies. There are a few pleasing performances, notably from Jacques Denis, Raymond Bussières, and the incomparable Miou-Miou. 4

**LAST WAVE, THE**—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. 13

**MESSIDOR**—(2hrs., '81) In French, Eng. subtitles. A rather dour fable from Swiss writer-director Alain Tanner. Jeanne (Clémentine Amouroux), a university student, and Marie (Catherine Rétoré), a country girl, meet by chance and hitch a few rides together. They abandon all thought of leading a normal life, and, becoming hungry and broke, they slip into criminality. Society, at first oblivious, turns malevolent. The film has its mournful beauty, but its despair is numbing—life within society is unworthy, freedom outside it is unreachable. 4

**MIRACLE OF MORGAN'S CREEK, THE**—(1hr. 41m., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. 10

**PANIC IN NEEDLE PARK, THE**—(1hr. 55m., '71) Despite good performances by Al Pacino and Kitty Winn and authenticity in its New York City drug-addiction locale, this movie's superficial approach to the problem never rises above the show-and-tell level. Dir. Jerry Schatzberg. 39

**PEPPERMINT SODA**—(1hr. 37m., '79) In French, Eng. subtitles. An account of growing up in Paris in the early sixties, all vignettes but consistently fresh. Writer-director Diane Kurys (it's her first film) has a lovely light touch and is terrific on rivalry between teenage sisters. With Eleanor Klarwein and Odile Michel. 96

**RULES OF THE GAME**—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 95

**SHAMPOO**—(1hr. 50m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie and Jack Warden. Dir. Hal Ashby. 96

**SIN OF HAROLD DIDDLEBOCK, THE**—(1hr. 30m., '47) Harold Lloyd's last film, a hilarious comedy about a mousey bookkeeper who turns into a rip-roaring hero. With Jimmy Conlin, Raymond Walburn and Edgar Kennedy. 10

**SOMETHING FOR EVERYONE**—(1hr. 55m., '70) Based on a peculiar novel, *The Cook,* this film is queerer yet, with a murky absurdist plot, pretentious symbolism, grossly exaggerated performances, and lots of nice Austrian scenery going to waste. Directed by Hal Prince, who says it was butchered in the studio. With Michael York and Angela Lansbury. 39

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## Broadway

### Previews and Openings

### Monday, April 4

**ALL'S WELL THAT ENDS WELL**—A 16-week engagement of the Royal Shakespeare Company's triumphant production of the comedy, set by director Trevor Nunn in the glamorous Belle Epoque; Philip Franks, Harriet Walter, and Margaret Tyzack head the cast. Mon.-Sat. at 7:30, $30-$40; Wed. at 2, $25-$35; Sat. at 2, $30-$40. From 4/19, Tues.-Sat. at 7:30, $30-$40; Tues., Sat., & Sun. at 2, $30-$40. Previews now prior to a 4/13 opening. **Martin Beck,** 302 W. 45th (246-6363). 3 hrs., 20 min. All major credit cards.

**THE MAN WHO HAD THREE ARMS**—Robert Drivas, William Prince, and Patricia Kilgarriff in a new play written and directed by Edward Albee, about the way in which sudden fame corrupts. Previews now prior to a 4/5 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3; $19-$30; Sat. at 8, $22.50-$35; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs., 15 min. All major credit cards.

**MY ONE AND ONLY**—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production, staged and choreographed by Thommie Walsh and Tommy Tune. Previews now prior to a 4/17 opening. All balcony seats $10 during previews. Mon.-Sat. at 8, $25-$45; Sat. at 2, $23-$40; Wed. at 2, $20-$35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

**PORGY AND BESS**—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Previews now prior to a 4/7 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $18-$30. Wed. at 2, $15-$25. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

**YOU CAN'T TAKE IT WITH YOU**—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Opens April 4. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

### Tuesday, April 5

**TEANECK TANZI: The Venus Flytrap**—Claire Luckham's play about the battle of the sexes which takes place entirely in a wrestling ring; directed by Chris Bond. Deborah Harry and Caitlin Clarke alternate in the title role; with Clarence Felder, Zora Rasmussen, Scott Renderer, Tom Waites. Previews start 4/5 prior to a 4/14 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $18.50-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 15 min. All major credit cards.

### Now Playing

**AGNES OF GOD**—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs. 10 min. Major credit cards. ● ●

**AMADEUS**—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

**BRIGHTON BEACH MEMOIRS**—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn; directed by Gene Saks. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

**CATS**—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

**A CHORUS LINE**—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

**DREAMGIRLS**—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

**EVITA**—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

**42ND STREET**—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

**FOXFIRE**—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

**JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

**K2**—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain; directed by Terry Schreiber. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs. Credit cards.

**MARCEL MARCEAU ON BROADWAY**—The world's foremost mime premieres eight new pieces during this limited engagement. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $17.50-$30; Sat. at 8, $18.50-$32.50; Wed. at 2, $15-$25. **Belasco,** 111 W. 44th (239-6200). 2 hrs., 10 min. All major credit cards.

**MERLIN**—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. From 4/17, there will be two performances on Sunday, at 2 and 6:30, and the Tuesday show will be dropped. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

**'NIGHT, MOTHER**—Marsha Norman's play, starring Anne Pitoniak and Kathy Bates as a mother's valiant effort to save her daughter's life after she says "I'm gonna kill myself!" Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). All major credit cards.

**NINE**—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

**OH! CALCUTTA!**—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

**ON YOUR TOES**—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

**PUMP BOYS AND DINETTES**—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). All Major credit cards. ●

**SLAB BOYS**—Kevin Bacon, Sean Penn, Mark Moses, and Jackie Earle Haley in the Scottish playwright John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (586-7670). 2 hrs., 10 min. Credit cards.

**TORCH SONG TRILOGY**—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Robert Sevra. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

**A VIEW FROM THE BRIDGE**—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,**

215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

**WHODUNNIT**—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

## Off Broadway

**BARNUM'S LAST LIFE**—Richard Ploetz's play about the father of humbug and hype, with Harris Yulin in the title role; directed by Paul Lazarus. With Brent Collins, Don Plumley, Paul LaGreca, Sharita Hunt, Daniel Leventritt, Thomas Ikeda, and Du Yee Chang. Tues.-Sun. at 7:30, Sat. at 7:30 & 11. **La Mama E.T.C.,** 74A E. 4th St. (475-7710).

**A BUNDLE OF NERVES**—Musical revue dealing with neuroses afflicting modern society; directed by Arthur Faria. Tues.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7:30; $19.50-$21.50. **Top of the Gate,** 160 Bleeker St. (475-5120).

**BURIED INSIDE EXTRA**—Sandy Dennis, Vincent Gardenia, Dixie Carter, Hal Holbrook, and William Converse-Roberts in Thomas Babe's comedy about a daily newspaper whose lobster-shift staffers are victimized by a trickster's scheme; directed by Joseph Papp. (This one's going to travel to London's Royal Court Theatre later as part of the exchange program.) 4/12-5/29. **Public/Martinson Hall,** 425 Lafayette St. (598-7150).

**CLOUD NINE**—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

**THE DINING ROOM**—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

**DOUBLE BILL**—Brian Friel's *Winners* and George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; directed by Nye Herron, Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Susan Bloch Theater,** 307 W. 26th (242-7800).

**DUET FOR ONE**—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 6/12. Roundabout Theater's **Stage One,** 333 W. 23rd (242-7800).

**EXTREMITIES**—William Mastrosimone's play, starring Karen Allen, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

**THE FANTASTICKS**—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

**GREATER TUNA**—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

**GODIVA WAS NO LADY**—Musical written and directed by Virgius Engerman concerns the lady's unique way of inducing her husband to help the villagers of Coventry get the vote. With Brenda Vicary in the title role. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $7, $10; from 4/6. **Carter Theater,** 250 W. 43rd (391-1880).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

**THE MIDDLE AGES**—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

**THE OTHER SIDE OF THE SWAMP**—Royce Ryton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7, & 10, Sun. at 3 & 7; $10, $12. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

**POPPIE NONGENA**—Thuli Dumakude stars in Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22.50. **Fairbanks Theater,** 432 W. 42nd (239-4321).

**QUARTERMAINE'S TERMS**—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

**ROYAL BOB**—Richard Stockton's comedy/drama, set in Peoria in the mid-19th century, based on the lecturer/agnostic Robert Ingersoll; directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; $7, $8; thru 4/23. **Chernuchin Theater,** 314 W. 54th (279-4200).

**SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU**—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

**SNOOPY**—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. Jason Graae and Lorna Luft co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

**SUS**—British playwright Barrie Keeffe's play that records the interrogation of a suspect for an event which will completely change his life; directed by Geoffrey Sherman; with Terry Alexander, John Curless, and David Leary. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $9-$11; from 4/6. **Hudson Guild, 441** W. 26th (760-9810).

**TOP GIRLS**—Caryl Churchill's play, which had a sold-out run with the London Royal Court Theatre cast, has resumed performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilboldt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. A demanding and rewarding play. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

**TRUE WEST**—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $16-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

**WATER MUSIC**—Norman Lock's play, starring Len Stanger, about man's fantasy coming true when a movie star's car breaks down in front of his home; directed by William Hunt. With Linda Watkins, Haru Aki, and Chris Yarrow. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 4/10. **Perry St. Theater,** 31 Perry St. (255-7190).

## Theater Companies

**AMERICAN FOLK THEATER**—Eugene O'Neill's *Anna Christie;* directed by Bob Sickinger; 4/5-7, 12, 15, 20, 21 at 8; 4/9 & 23 at 10 p.m.; 4/16 & 17 at 7; 4/24 at 3. In repertory with Clifford Mason's *Captain at Cricket;* 4/8, 13, 14, 19, 22 at 8; 4/9, 10, 23, 24 at 7; 4/10 & 17 at 3; 4/16 at 10 p.m.; $8. **Richard Allen Center,** 36 W. 62nd (799-9190).

**AMERICAN JEWISH THEATER**—Isaiah Sheffer's *The Rise of David Levinsky,* which deals with the Americanization of the immigrant from the late 1880s to the early 1900s; with music by Bobby Paul; directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $9; thru 4/24. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

**CLASSIC THEATER**—Francis Beaumont's *The (K)Night of the Burning Pestle,* in a new adaptation by the director, Ronald Daley, burlesquing Shakespeare, Cervantes, and the chivalric tradition. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/10 114 W. 14th St. (242-3900).

**COCTEAU REPERTORY**—Friedrich von Schiller's classic, *Don Carlos,* takes place in 16th-century Spain, where the Crown Prince conspires against his

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father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Bowery Lane Theater,** (677-0060).

**CSC REP**—*Wild Oats, Balloon, Ghost Sonata, Faust,* Parts 1 & 2; Buechner's *Danton's Death;* Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $5-$12; thru April. **CSC Theater,** 136 E. 13th St. (677-4210).

**JEWISH REPERTORY THEATER**—*Taking Steam* by Kenneth Klonsky and Brian Shein, about a group of cronies who get together in a decaying health club in contemporary Toronto; directed by Edward M. Cohen. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7 (Tues. 4/19 & 26 at 8); $7, $8; thru 5/1. 344 E. 14th St. (674-7200).

**LA MAMA E.T.C.**—*Hot Lunch Apostles,* a new production of the Talking Band by poet-playwright Sidney Goldfarb, set in the year 1993, about a seedy group of traveling performers. Tues.-Sun. at 9, Sun. at 3; thru 4/24. 74A E. 4th St. (474-7710).

**LATIN AMERICAN THEATRE**—*Viña,* a trilogy of one-acters, by Chilean author Sergio Vodanovic, about the false values of a decaying society, and the ruthlessness and materialism of today's life styles; directed by Victor Acosta. Fri. & Sat. at 8, Sun. at 6; $7; 4/8-5/8. **El Portón,** 508 W. 53rd (362-9747).

**MANHATTAN PUNCH LINE**—Trevor Griffiths's play, *The Comedians,* takes a serious look at the nature of stand-up comedy; directed by Munson Hicks. With Tim Choate, Joe Daley, Tom Costello, Alan North, Stefan Weyte. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $8; from 4/14. 410 W. 42nd (279-4200).

**MANHATTAN THEATER CLUB**—Upstage: Triple feature—Harry Kondoleon's *Slacks and Tops;* Stephen Metcalfe's *Half a Lifetime;* Mark Stein's *The Groves of Academe.* Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 4/10. Downstage: Vaughn McBride's *Elba,* comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $16-$22; thru 5/1. 321 E. 73rd (472-0600).

**NEGRO ENSEMBLE COMPANY**—Three one-act plays: Ali Wadud's *Tigus,* Douglas Turner Ward's *The Redeemer,* and Julie Jensen's *Nightline;* all directed by Mr. Ward; 4/5-5/1. **Theater Four,** 424 W. 55th St. (246-8545).

**N.Y. THEATER STUDIO**—*The Quilling of Prue,* Mary Kojis's play about a priest's reaction to a seminarian's marriage plans, directed by Cheryl Faraone; starring Robert LuPone. Wed.-Mon. at 8; $8; thru 4/17. 2109 Broadway (496-7833).

**NUESTRO TEATRO**—*El Matrimonio a Traves de los Siglos,* works by Lope de Rueda, Cervantes, and De La Cruz; directed by Pablo Villamar. Fri. & Sat. at 8, Sun. at 3; 4/8-5/8. **St. John's In the Village,** 224 Waverly Pl. (861-6804).

**REPERTORIO ESPANOL**—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* and Federico Garcia Lorca's *La Zapatera Prodigiosa* in Spanish in repertory thru April; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

**ROYAL COURT REP**—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru April. **Theater,** 301 W. 55th (997-9582).

**YOUNG PLAYWRIGHTS FESTIVAL**—Seven plays and staged readings by authors aged 10 to 18, with casts including Blanche Baker, Christopher Durang, Brendan Murphy, Novella Nelson, and Edward Power. Phone theater for details. **Circle Repertory,** 99 Seventh Ave. (924-7100).

## Off-Off Broadway

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**BALZAMINOV'S WEDDING**—Alexander Ostrovsky's classic Russian farce, translated and directed by Timur Djordjadze; with 18th century Russian music and dancing highlighting the production. Tues.-Sat. at 8 (4/23 at 2); $6; 4/5-23. **Theater off Park,** 28 E. 35th (679-5684).

**BALM IN GILEAD**—Lanford Wilson's play about the teeming underside of urban life, set in a diner near Times Square; directed by Peter Cucich. Mon.-Thurs. at 8; $4; 4/4-7. **Playerspace,** 4th floor, Ferris Booth Hall, 115th St. & Bdway (280-3611).

**BLIND AS A BAT**—A musical revue about being blind, produced and acted by Theater by the Blind (senior citizens mostly). 4/9 at 2:30 and 4/11-13 at 4 p.m. No reservations necessary. **Free. Donnell Library,** 20 W. 53rd (787-0781).

**CHAMPEEN!**—Melvin Van Peebles's musical about Bessie Smith, directed by him, choreographed by Louis Johnson, with a cast of 18 headed by Ted Ross, Sandra Reaves-Phillips, and Ruth Brown. Thurs.-Sat. at 7:30, Sun. at 3 & 7:30; $5; thru 4/17. **Henry DeJur Playhouse,** 466 Grand St. (598-0400).

**CHANGING PALETTES**—Seth Bornstein's play concerns the aging of an indepedent artist and teacher who lives alone on the lower East Side; directed by Ed Medina. Thurs.-Sat. at 8, Sun. at 7, Sat. & Sun. at 2; $10, $12; thru 4/10. **Richard Allen Center,** 36 W. 62nd (354-8471)

**THE CHILDREN'S CRUSADE**—Musical based on actual historical incidents during the year 1212, by Richard Peaslee and Kenneth Cavander; directed by Meridee Stein. Fri. at 7, Sat. & Sun. at 3 & 7, $6, $8; thru 4/24. **First Act,** 37 W. 65th (873-6400).

**COLETTE COLLAGE**—Tom Jones/Harvey Schmidt's musical based on the life of the French writer, starring Jana Robbins in the title role; directed by Fran Soeder. Wed.-Sat. at 8, Sat. & Sun. at 3; thru 4/17. **York Theater,** 2 E. 90th (534-5366).

**CONFETTI AND ITALIAN ICE**—Vito Gentile's play about what all Italians do best: have big weddings; directed by Ron Comenzo; with Regina David, Victor Argo, Andrea Stulman, Andy Yavelow, Julie Lloyd, and Peter Manzione. From 4/8. **No Smoking Playhouse,** 354 W. 45th (582-7862).

**THE COUNTRY WIFE**—William Wycherley's restoration comedy, directed by Noel Francis Taylor, about a notorious scoundrel who poses as an impotent fop. Fri. & Sat. at 8, Sun. at 3; 4/8-24; $6. **Seventh Sign,** 263 W. 86th (362-3328).

**DEATHWATCH**—Revival of Jean Genet's play, translated by Bernard Frechtman. 4/4-8 at 8; $5. **Barney Theater,** 34 Stuyvesant St. (686-6962).

**DOGS**—James Stewart Bennett's musical fantasy/farce about nine stray mutts who escape from the pound and disguise themselves as human beings; directed by Charles Horne. Thurs.-Sun. at 8; $6; thru 4/10. **Theater 22,** 54 W. 22nd (966-6596).

**DOUBLE BILL**—*Sister to Sister,* two one-acters (*Sisters* and *Snow Leopards*), with Giulia Pagano and Alice White; directed by Licia Colombi. Sun.-Wed. at 7:30; $4; thru 4/13. **18th St. Plyhse,** 145 W. 18th St. (929-3567).

**DRUMS IN THE NIGHT**—Bertolt Brecht's play, directed by Anne Beck, about a soldier who returns from war to discover his fiancee engaged to another. Thurs.-Sat. at 8; $4; 4/7-9 at 8. **Horace Mann Theater,** 120th St. & Bdway (280-3668).

**FROM BROOKS WITH LOVE**—Book and lyrics by Wayne Sheriden, score by Russ Taylor and George Koch, a new musical comedy about the sales people and manager of a very traditional haberdashery; directed by William Michael Mahler. With Geraldine Hanning, Ralph Anthony, Peter Blaxill and Gwen Armont. Wed.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3; $12-$16; thru 4/17. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

**FROM THE INSIDES. . .OUT**—Musical revue about black music with skits on the lives of Waters, Holiday, Dandridge, and Jackson; written by Jeanette McDaniel. 4/7 & 9 at 8; $3. **Minor Latham Playhouse,** 120th St. & Bdway (280-1453).

**A HELL OF A MESS**—Eugene Ionesco's comedy takes an off-beat look at the effects of sudden good fortune on a ridiculously average young man; directed by Joann Green. Sun.-Wed. at 8; $6; from 4/10. **78th St. Theater,** 236 W. 78th (595-0850).

**THE HOUSE OF RAMON IGLESIA**—Jose Rivera's play about a Puerto Rican family torn between the American dream and nostalgia for its native land; directed by Jack Gelbar. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 4/10. **Ensemble Studio,** 549 W. 52nd (247-4982).

**I AM A CAMERA**—John Van Druten's play, inspired by the Christopher Isherwood stories, starring Keely Eastley and J.B. Martin; directed by Irene Moore. Thurs.-Sat. at 7:30; Sun. at 2:30; $4; thru 4/17. **Garrett Studio,** 133 Second Ave. (929-3567).

**IN THE COUNTRY**—Argentinian playwright Griselda Gambaro's allegory of the effects of political oppression; directed by Francoise Kourilsky. Wed.-Sat. at 8, Sun. at 3 & 7; $8-10; from 4/6. **Open Space,** 133 Second Ave. (254-8630).

**IN TIBER MELTING**—Carole Braverman's play about a woman in her early thirties, alone for the first time after an unhappy marriage; directed by Robert Landau. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $4; 4/14-5/1. **West End Theater,** 302 W. 91st (929-3567).

**THE KING TRILOGY**—Three full-length plays by Alexander Francis Horn, directed by Sharon Gans, dealing with the assassination of political figures of the 60s. *Adam King* plays Tues. & Fri. at 8; *The Magician,* Wed. & Sat. at 8, and *I,* Thurs. at 8 and Sun. at 3. **Westbeth Theater,** 151 Bank St. (691-2272).

**LIBERTY CALL**—Buriel Clay's play about the relationship that develops between two sailors on a ship based near Southeast Asia; with Samm Art Williams and Michael Jameson. Thurs.-Sun. at 7:30; $5; thru 4/17. **New Federal Theater,** 466 Grand St. (598-0400)

**LITTLE MARY SUNSHINE**—Revival of the musical by Rick Besoyan, based on the Nelson Eddy and Jeannette MacDonald movies; directed by David McNitt. Fri. & Sat. at 7:30, Sun. at 3:30; $6; thru 4/17. **Eastside Center,** 931 First Ave. (486-1431)

**MAMA, I WANT TO SING**—*A Story in Concert,* the musical saga of a pop singer's rise from gospel church choir to stardom, written by Vy Higginsen and Kenneth Wydro. With Tisha Campbell, Alexander Barton, Carol Dennis, and Esther Marrow, and the New York Community Choir. Fri.-Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3; $10, $15; thru 4/10. **Heckscher Theater,** 1230 Fifth Ave. (307-5042).

**THE MISANTHROPE**—Moliere's comedy/drama in a modern adaptation, directed by Walt Witcover. Fri. & Sat. at 8, Sun. at 3; 4/9-5/1. **St. Peter's Performing Arts Center,** 346 W. 20th (989-7274).

**PHANTOM LIMBS**—Charles Borkhuis's surrealist dream play, directed by Gitta Honegger. Thurs.-Mon. at 8, Sat. & Sun. at 3; $8; thru 4/25. **Open Eye,** 316 E. 88th (534-6909).

**RED ROVER, RED ROVER**—Oliver Hailey's study of modern marriage, in which three couples staying overnight after a party become involved in a series of weird incidents; directed by Tony Napoli. Wed.-Sat. at 8, Sat. at 3, Sun. at 2:30 & 7:30; $13; thru 4/10. **TOMI,** 23 W. 73rd St. (736-9099).

**RICHARD'S CORK LEG**—Brendan Behan's last play, a satirical farce set in a graveyard; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $6; thru April. **Irish Arts Center,** 553 W. 51st (757-3318).

**SHERLOCK HOLMES EMBATTLES COUNT DRACULA**—Fred Fondren's fantasy. Thurs.-Sat. at 8; Sun. at 2; $6; 4/7-5/1. **Prometheus Theater,** 239 E. 4th St. (477-8689).

**6 RMS RIV VU**—Revival of the Bob Randall comedy, directed by Masakatsu Wajima. Wed.-Sat. at 8; FREE; 4/6-30. **Main Theater,** 115 E. 15th (reservations required—475-8676 or 757-6300).

**SODOM AND GOMORRAH**—A. R. Bell's comedy/drama with a biblical theme; directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatic Personae,** 25 E. 4th St. (468-8285).

**SPIRITS BIRTH: A VISION OF DANTON'S DEATH**—Ellen Waldinger's play based on and including scenes from Buchner's *Danton's Death.* Thurs., Fri., Sun. at 8, Sat. at 2 & 8; $7; 4/7-24. **Ohio Studio,** 59 Greene St. (226-5603).

**SPLIT BRITCHES**—Written and directed by Lois Weaver, a story of three women isolated in a mountain farmhouse. Wed.-Sat. at 8, Sun. at 3; $7; thru 4/17. **Open Gate Theater,** 401 E. 29th (929-3567).

**STRAY DOG STORY**—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

**TOMMY**—Revival of the rock opera musical by Peter Townshend and The Who, featuring a live band and a cast of 46; directed by Mike Portantiere. Fri. & Sat. at 8; $5; 4/8-23. **Ocean Breeze Theater,** 777 Seaview Ave., Staten Island (498-8162).

**THE ULYSSES COMPLEX**—*And the Penelope Not So Simple Either,* a drama by Herman Miller about a theatrical pair who have a history together of love and anger. Wed.-Sat. at 8; thru 4/23. **Sargent Theater,** 314 W. 54th (531-3044).

**THE VALIANT**—A play about a man in prison for committing a murder, written by Holworthy Hall & Robert Middlemass; directed by Scott Starkey. Fri. & Sat. at 9:30, Sun. at 6:30; $5; thru 4/17. **Academy Arts,** 931 First Ave. (486-1431).

**VIEUX CARRÉ**—Tennessee Williams's autobiographical memory play about the eccentric residents of a run-down boarding house in 1938 New Orleans; directed by Stephen Zuckerman; with John Bedford-Lloyd, Jacqueline Brooks, Brian Hargrove, Tom Klunis, Anna Minot, Mark Soper, Louise Stubbs, Elaine Swann, and Anne Twomey. Thurs.-Sat. at 8, Sun. at 3 (thru 4/10); Wed.-Sat. at 8, Sun. at 3 & 7:30 (4/13-24); $8; **WPA Theater,** 138 Fifth Ave. (691-2274).

**A WOMAN OF NO IMPORTANCE**—Oscar Wilde's play, directed by Thomas Summa. Tues.-Sat. at 8, Sun. at 3 & 8; thru 4/10. **National Arts,** 15 Gramercy Park So. (679-7575).

**THE WOULD-BE GENTLEMAN**—Moliere's comedy about a man who will go to any extreme to become a Gentleman; directed by Susan Sternkopf. Thurs.-Sat. at 8, Sun. at 3; $8; thru 4/17. **Nameless Theater,** 122 W. 22nd (242-9768).

**YORDIM**—Gerald Paul Hillman's absurdist comedy about *Those Who Left Israel,* with a cast of Israeli actors and actresses. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 8; thru 4/16. **Lion Theater** 422 W. 42nd (279-4200).

### NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

# ART

## Galleries

**Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.**

### SOLOS

### 57th Street

**ANNELI ARMS**—Insects in poured polyurethane, wire, acrylics, etchings, 4/5-23. Phoenix, 30 W.57th (245-5095).

**ROSS BARBERA/BOB LONGHURST**—Magnified plant life/Laminated, sculpted wood. 4/5-30. Lumbard, 38 E. 57th (421-3494).

**JIM BIRD**—Paintings, pastels, monoprints, 4/7-5/3. Galeria Joan Prats, 29 W. 57th (486-6770).

**HYMAN BLOOM**—Recent paintings, thru 4/28. Dintenfass, 50 W. 57th (581-2268).

**RICHARD BOSMAN**—Shaving, smoking, drinking plus elemental struggles, thru 4/16. Alexander, 20 W. 57th (757-3721).

**CYNTHIA CARLSON**—Insects as parodies of installations in natural history museums, thru 4/23. Adler, 37 W. 57th (980-9696).

**VIJA CELMINS**—Galaxies in graphite on paper, painted bronzes, etchings, thru 4/9. McKee, 41 E. 57th (688-5951).

**JAMES COIGNARD**—Delicate, cryptic oils on paper, canvas, acrylic, etchings, thru 4/23. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

**NASSOS DAPHNIS**—Paintings of the 50's, thru 4/16. Zarre, 41 E. 57th (752-0498).

**JACK EARL**—"Our Time," in ceramic sculpture, thru 4/9. Portnoy, 56 W. 57th (757-0461).

**YRJO EDELMANN**—Trompe l'oeil scattered, ripped, taped papers, thru 4/23. Heidenberg, 50 W. 57th (586-3808).

**CLIFF FRAGUA/BARBARA SANDLER**—Stone spirits/Vignettes on canvas. 4/9-5/6. Segal, 63 E. 57th (486-2297).

**RICHARD FRANCISCO**—Unfolded canvases in watercolor and pencil on paper, thru 4/6. Parsons, 24 W. 57th (247-7480).

**ANTONIO FRASCONI**—Woodcuts of Norwalk, terrorism, political issues, thru 4/21. Dintenfass, 50 W. 57th (581-2268).

**RICHARD V. GOETZ**—Still lifes, landscapes using Kachina dolls, 4/6-28. Grand Central, 24 W. 57th (867-3344).

**LINDA HANDLER**—Stone columns, steel cages, 4/5-23. Gallery 84, 30 W. 57th (581-6000).

**SUSAN HEIDEMAN**—Lush oils of tropical settings, 4/5-30. Haber Theodore, 29 W. 57th (752-3338).

**PATRICIA JOHANSON**—Drawings for landscape projects, thru 4/9. Esman, 29 W. 57th (421-9490).

**PAUL KLEE**—Paintings, gouaches, and drawings, 4/6-30. del Re, 41 E. 57th (688-1843).

**ALFRED KUBIN**—Symbolic, dream imagery drawings and paintings with a predilection for the macabre, thru 5/7. Galerie St. Etienne, 24 W. 57th (245-6734).

**ELLERY KURTZ/CHARLES SELIGER**—Fragments of posters, billboards, thru 4/9/Nature in acrylics, thru 4/16/20th century American painting and sculpture by Avery, Dove, Henri, Lozowick, Marin, Zorach, thru 4/16. Crispo, 41 E. 57th (758-9190).

**ALFRED LESLIE**—Female models at the beach, self-portrait, the artist's children, thru 4/28. Frumkin, 50 W. 57th (757-6655).

**ALEXANDER LIBERMAN/MICHAEL STEINER**—New collage paintings and abstract sculpture/Paintings on paper, done in Tuscany. Thru 4/30. Emmerich, 41 E. 57th (752-0124).

**CHUCK MAGISTRO**—Large, exotically colored canvases suggesting vegetation/Small elemental paintings by Castoro, Nozkowski, others. Thru 4/7. deNagy, 29 W. 57th (421-3780).

**GUNNAR NORRMAN**—Nature and still life in fifty drypoints, thru 4/30/Landscapes, flowers, and trees in pencil and charcoal, thru 4/9. Fitch-Febvrel, 5 E. 57th (688-8522)/Staempfli, 47 E. 77th (535-1919).

**STEPHEN PACE**—Deer Isle, Maine in an abstract expressionist vein, thru 4/28. Sachs, 29 W. 57th (421-8686).

**MATT PHILLIPS**—Flags, exotic markets, figures in interiors, thru 4/14. Pearl, 38 E. 57th (838-6310).

**REGINALD POLLACK**—Dense animated landscapes in high key color, 4/5-30. Summit, 101 W. 57th (586-6734).

**JAN SAWKA**—"Conversation: An Installation"/Day, Hudson, Lewis. Thru 4/28. Deutsch, 20 W. 57th (765-4722).

**ADAM SIMON**—Large expressionistic acrylics on paper, thru 4/23. Touchstone, 29 W. 57th (826-6111).

**T.L. SOLIEN**—Self-portraiture linking disparate elements, thru 4/9. Getler/Pall, 50 W. 57th (581-2724).

**PAT STEIR**—The Tree/The dance theater project for The Hague by Koolhaas. 4/9-5/7. Protetch, 37 W. 57th (838-7436).

**WILLIAM THON**—Maine, Italy, Ireland in oils and watercolors, thru 4/23. Midtown, 11 E. 57th (758-1900).

### Madison Avenue and Vicinity

**EDUARDO ARROYO**—Paintings, sculpture in bronze, wood, marble of chimney sweeps, thru 5/26. Hutton, 33 E. 74th (249-9700).

**GEORG BASELITZ**—A retrospective, 1962 to 1982, thru 5/7. Fourcade, 36 E. 75th (535-3980).

**LELAND BELL**—Recent paintings, thru 4/20. Schoelkopf, 825 Madison (879-4638).

**GEORGE BELLOWS**—Five monumental oils of German atrocities in World War I, lithos, sketches, thru 4/13. Hirschl & Adler, 21 E. 70th (535-8810).

**EDGAR CHAHINE** (1874-1947)—Venice and the Belle Epoque, thru 4/16. Aldis Browne, 1018 Madison (593-3560).

**RICHARD DIEBENKORN/CAROLEE THEA**—Recent abstract etchings/Painted constructions, drawings. Thru 4/9. Gimbel, 15 E. 49th (940-4176). Mon.-Sat. 10-6.

**RICHARD ESTES**—Realist urban landscapes, 4/5-5/5. Stone, 48 E. 86th (988-6870).

**GARTH EVANS**—Plywood wall sculpture, drawings, thru 4/20. Elkon, 1063 Madison (535-3940).

**SHIGEO FUKUDA**—Projects for monuments, thru 4/30. Reinhold-Brown, 26 E. 78th (734-7999).

**JEDD GARET**—Figures, still lifes, abstractions, thru 4/23. Miller, 724 Fifth (246-1625).

**THOMAS GEORGE**—Landscape-inspired abstractions, thru 4/23. Davidson, 43 E. 78th (734-6702).

**GRACE GRAUPE-PILLARD**—Large nudes, thru 4/23. Steinbaum, 903 Madison (734-3373).

**WILLIAM GROPPER**—Paintings, political cartoons, drawings from the 20's through the 40's, thru 4/23. ACA, 21 E. 67th (628-2440).

**ROBERT HALLOWELL** (1886-1939)—Figurative paintings and watercolors, thru 4/16. Marbella, 28 E. 72nd (288-7809).

**JOHN HARTELL**—Paintings, thru 4/16. Kraushaar, 724 Fifth (307-5730).

**HORST JANSSEN**—Selected etchings, thru 4/23. Lefebre, 47 E. 77th (744-3384).

**OLIVER JOHNSON**—Still lifes, thru 4/16. Felicie, 141 E. 56th (752-7567).

**NANCY KAY**—Drawn constructions, 4/4-24. Bodley, 1063 Madison (249-2155).

**SUSAN ROTHENBERG**—Recent elemental images, thru 4/20. Willard, 29 E. 72nd (744-2925).

**MARK ROTHKO**—Colorfields from 1949 to 1970, thru 4/30. Pace, 32 E. 57th (421-3292).

**DAVID SHAPIRO**—Symbolic spirals, knots, squares on an atmospheric color ground, 4/5-30. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

**AARON SHIKLER**—Realist studies in small scale, 4/6-30. Davis & Langdale, 746 Madison (861-2811).

**LELAND WALLIN**—Large scale table still lifes, 4/6-30. Reed, 120 E. 78th (861-6362). By appt.

**DOUG WEBB**—Hyper-surrealism, including a motor boat in the sink, thru 4/9. Arman, 817 Madison (570-2700).

**JACK ZAJAC**—Easter goat sculpture, thru 4/23. Forum, 1018 Madison (772-7666).

### SoHo

**ARAKAWA**—"Atmospheric Resemblances," recent paintings and drawings, thru 4/23. Feldman, 31 Mercer (226-3232)

**BERND AND HILLA BECHER/MICHAEL GOLDBERG**—Industrial structures/Dissolution of architecture in mixed-media using metal powders. Thru 4/9. Sonnabend, 420 W. Broadway (966-6160).

**ERICA BOGIN/BRIAN GALLAGAN**—Collages/Box constructions. Thru 4/21. Eno, 101 Wooster (226-5342).

**FRANCOIS BOISROND**—Manipulated images, crudely drawn using bold colors, thru 4/19. Annina Nosei, 100 Prince (431-9253).

**SALLY BRODY/RUTH GRAY**—Monotypes of lilies, eggplants in layers of color/Black and white photo still lifes and paintings. 4/5-26. Atlantic, 458 W. Broadway (228-0944).

**PETER CARELLA**—Landscapes and figures, thru 4/13. First Street, 386 W. Broadway (238-1726).

**WENDELL CASTEL**—Furniture, thru 4/20. Milliken, 98 Prince (966-7800).

**CONSTANCE GARROW DIAMOND**—Large charcoal, chalk, conte crayon, and collage drawings on paper, 4/5-24. Central Hall, 386 W. Broadway (226-9215).

**PETER DRAKE**—Drawings, mosaics, thru 4/23. Josef, 113 Prince (475-3837).

**PHYLLIS GAUGHRAN/NIKKI KETCHMAN**—Natural collage/Abstractions. Thru 4/17. Pindar, 127 Greene (538-4881).

**JAKE GROSSBERG/EDWARD MENEELEY/CHRISTOPHER RAUSCHENBERG**—Cast bronze and steel sculpture/Colorist abstractions/Still moments in black and white photos. Thru 4/30. Marino, 489 Broome (431-7888).

**BRYAN HUNT**—Recent sculpture, thru 5/14. BlumHelman, 112 Greene (245-2888), and 20 W. 57th.

**ELIZABETH BROWNING JACKSON**—Drawings, thru 4/24. Central Falls, 478 W. Broadway (475-3333).

**MEL KENDRICK**—Constructed wood sculpture, 4/5-23. Weber, 142 Greene (966-6115).

**LILLIAN LEVINE/LINDA SCHONFELD**—Abstractions/Earthy textural paintings. 4/5-24. Pleiades, 164 Mercer (226-9093).

**FELICIA LIBAN**—Cloisonné, thru 5/15. Spring Street Enamels, 171 Spring (431-8151). Tues.-Sun. 12-6.

**JOHN MCEWEN**—Large scale steel sculpture with figurative elements, thru 4/23. 49th Parallel, 420 W. Broadway (925-8349).

**ELIZABETH MURRAY**—Recent paintings, thru 4/30. Cooper, 155 Wooster (674-0766).

**IZHAR PATKIN/ALEXIS SMITH**—A black bride, a ring, a shattered glass/Collages of work, image, object. Thru 4/13. Solomon, 392 W. Broadway (925-1900).

**EDITH SCHLOSS**—Recent paintings, thru 4/9. Ingber, 460 W. Broadway (674-0101).

**ROSALIND SHAFFER**—Figurative wood constructions, thru 4/13. Soho 20, 469 Broome (226-4167).

**JUNE SILVERBERG**—Studio oils and small Central Park motifs, thru 4/13. Bowery, 121 Wooster (226-9543).

**MARTIN SILVERMAN**—Bronze figures, some life-size and polychromed, thru 4/9. Thorp, 419 W. Broadway (431-6880).

**ROBERT STACKHOUSE**—Watercolors, drawings, sculpture attuned to landscape, thru 5/7. Hutchinson, 138 Greene (966-3066).

**WALTER STEDING/TOM WARREN**—Wall of portraits/"Photo Portrait Studio." Thru 4/9. Semaphore, 462 W. Broadway (228-7990).

**JACK TWORKOV**—Painterly geometry in "Alternatives," "Indian Red" and works on paper, 4/9-5/11. Hoffman, 429 W. Broadway (966-6676).

**LESLIE WEINER**—Painted wall reliefs using still lifes as puns/Three one-person presentations. Thru 4/23. OK Harris, 383 W. Broadway (431-3600).

**MARGARET WHARTON**—Sculpture from wooden chairs, thru 4/23. Kind, 139 Spring (925-1200).

### Other

**PETER AGOSTINI**—An installation of drawings, watercolors, sculpture, 4/7-5/9. New York Studio School, 8 W. 8th (673-6466). Mon.-Fri. 10-6, Sat., Sun. 10-4.

**FRANCESCA ALEXANDER** (1837-1917)—Delicate, refined pen and ink drawings of Roadside Songs of Tuscany, 4/7-30. Alan, 1568 Second (744-4070).

# ART

**JERRI ALLYN**—"Love Novellas," an audio installation, thru 4/9. Franklin Furnace, 112 Franklin (925-4671).

**EMILY BARNETT**—Painterly portraits, conte drawings, 4/5-24. Noho, 542 LaGuardia Pl. (473-9619). Tues.-Sun. 12-6.

**JEAN CHIANG/WILLIAM JUNG**—Clay, fiber, and metal sculpture/Facial casts. Thru 4/16. Basement, 22 Catherine (732-0770). Wed.-Sat. 1-5.

**ALBERTA CIFOLELLI**—Altered landscapes, 4/7-28. Kaber, 900 First (308-2040).

**MARK DI SUVERO**—Large sculpture including "swinging beds," thru 4/16. Oil & Steel, 157 Chambers (964-1567).

**VITTORIO GIORGINI**—Architectural drawings and models, thru 4/15. NIAE, 30 W. 22nd (924-7000).

**NOREEN GRANT/MARY TEICHMAN**—Screens and kimonos/Etchings of interiors. Thru 4/30. Jay, 13 Jay (925-9424).

**FRIDA KAHLO/TINA MODOTTI**—Surreal self-portraits/Photos of the Mexican Revolution. Thru 4/23. Grey Art, NYU, 33 Washington Pl. (598-7603).

**BARRY MOSER**—Self-portraits, landscapes in drawings and prints, thru 4/24. Ryan, 452 Columbus (799-2304).

**PETER POSKAS**—Urban and rural Connecticut scenes, 4/6-30. French, 427 E. 77th (734-7290).

**ELFI SCHUSELKA**—Thick impasto textural abstractions, thru 4/30. Condeso/Lawler, 119 W. 25th (741-2377).

**JEANETTE PASIN SLOAN**—Large bold still lifes, 4/5-5/7. Einstein, 243 E. 82nd (628-8782).

**NANCY SPERO**—Black paintings, Paris, 1959 to 1964 and recent work, 4/5-23. A.I.R., 63 Crosby (966-0799).

## GROUP SHOWS

### 57th Street

**HAMILTON**—20 W. 57th (765-5915). Biomorphism and automatism by Auste, Dunham, Hennessy, Lasker, Storey, thru 4/30.

**KENNEDY**—40 W. 57th (541-9600). "The American Tradition of Realism: Paintings and Sculpture of the 20th Century," 4/5-5/7.

**MARLBOROUGH**—40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5. Paintings and sculpture by Contemporary British artists, 4/9-5/3.

**SUMERS**—50 W. 57th (541-8334). Three German expressionist printmakers, Janthur, Meidner, Steinhardt, thru 4/30.

### Madison Avenue and Vicinity

**AAA**—663 Fifth (755-4211). Major American printmakers Bellows, Hassam, Kent, Wood, Soyer, 4/4-30.

**CHINA INSTITUTE**—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods, thru 5/31.

**DIAMOND**—1014 Madison (988-3600). 20th century American works on paper, Ault, Davies, Ferren, Graves, Stella, thru 4/23.

**GRAHAM**—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27.

**HELLER**—965 Madison (988-7116). Studio glass by fourty artists, thru 4/26.

**COE KERR**—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary American realism by Bama, Cottingham, Wyeth, thru 4/15.

**LABOETIE**—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

**RONIN**—605 Madison (688-0188). Mon.-Sat. 10-6. 19th century Japanese triptych prints, thru 4/30.

**SCHLESINGER - BOISANTE** — 822 Madison (734-3600). Mon.-Sat. 10-6. Americans of the 30's and 40's Burkhardt, Ferren, Graves, Salemme, Tanning, Tworkov, thru 4/30.

**SPANIERMAN**—50 E. 78th (879-7085). The Hudson River School, thru 4/23.

**TERRY-ENGELL**—22 E. 76th (535-9800). Oils, watercolors, and gouaches of Paris at the turn-of-the-century, 4/6-26.

**WEINTRAUB**—992 Madison (879-1195). Three Canadian sculptors, Caro, Richman, and Winant, 4/9-30.

### Soho

**BROMM**—90 W. Broadway (732-6196). Paintings by Disler, Immendorf, Julian, Pozzi, Young, Zimmer, 4/9-30.

**BUECKER & HARPSICHORDS**—465 W. Broadway (260-3480). Members of the Tanager Gallery from 1952 to 1962 including Dodd, Fine, Geist, Katz, King, thru 4/30.

**55 MERCER**—(226-8513). Wall reliefs by Hertz, textural patterns by Jannetti, found objects and photos by Shaver, raw and painted wood by Smith, thru 4/19.

**14 SCULPTORS**—164 Mercer (966-5790). Sculptor's drawings and note books by Cyprys, Fine, Grillo, Olejarz, Viney, 4/5-24.

**KNOWLTON**—153 Mercer (794-9700). Africano, *Basquiat, Boisrond, Christo, Haring, Longo, Salle,* Samaras, 4/9-5/7.

**SOHO CENTER**—114 Prince (226-1995). Chapa-Villalba, Davis, Compertz, and Lalenhzar, 4/6-30.

**VISUAL ARTS**—137 Wooster (598-0221). People in unusual environments by Brovold, desolate interiors by Froese, black origins in photos by Chong, small figures in landscapes (photos) by Ford, thru 4/17.

### Other

**AFRICAN-AMERICAN INSTITUTE**—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

**ARTISTS SPACE**—105 Hudson (226-3970). Five individual installations, 4/9-5/7.

**BOUCKAERT**—100 Hudson (925-6239). Mask-like geometric sculpture by Ambrose, abstracted landscapes by Brett, others, thru 4/23.

**CITY**—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Works by ten on eight artists including Brockley, Lucas, McAdams, Scotti, thru 4/8.

**CLOCKTOWER**—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. "Habitats," by Armajani, Artswager, Ferrari, Gehry, Johnson, Lewitt, Miss, thru 4/9.

**EKSTROM**—417 E. 75th (988-8857). Wood and metal by MacKintosh, Newman, and Van Tongeren, thru 4/23.

**GALLERY 1199**—Martin Luther King Jr. Labor Center, 310 W. 43rd (582-1890). The urban environment during the Depression years by Benton, Evergood, Marsh, Neel, Shahn, Soyers, 4/7-5/14.

**GROMMET**—537 Broadway (807-7944). Tues.-Sat. 12-5. Musical scores by Cage, Gordon, Higgins, Neuhaus, van Riper, thru 4/16.

**ITC CENTER**—866 Second (371-0699). 300 examples of Japanese typography, 4/4-5/20.

**JAMAICA ARTS CENTER**—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

**SPACED**—165 W. 72nd (787-6350). Interiors of architecture from the past and the present, thru 4/30.

**ZIM-LERNER**—123 University (777-1907). Mon.-Sat. 12-6. Ceramic by Carlson, De Sana, Hodson, Otterson, Schuss, Yankowitz, thru 4/30.

## Photography

**JAMES ABEE**—Famous personalities that appeared in *Vanity Fair* between 1918 and 1934/19th century reverse glass paintings from the Leight Collection. Thru 4/9. Washburn, 113 Greene (966-3151)/42 E. 57th (753-0546).

**BILL ARON/CARL GLASSMAN**—Four Jewish communities in New York City, Jerusalem, Havana, and Venice, California/Russian Jewish community of Brighton Beach. Thru 4/24. Midtown-Y, 344 E. 14th(674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

**MARCEL BARDON**—China and Paris in color, thru 4/7. Castelli, 43 W. 61st (245-0673).

**PAUL CALHOUN/ROBERT GLICK**—Chinatown in black and white by both. Thru 4/17. Henry Street Settlement, 466 Grand (766-9200). Tues.-Sat. 1-6.

**MARK CHESTER**—Americana/Fischer, Yost, Woolner, and Hultberg. 4/10-5/6. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9pm.

**JAMES CONZO**—Floral fantasies, thru 4/30. Janapa, 303 W. 13th (741-3214).

**T. LUX FEININGER**—Panoramas and telephoto work done with opera glasses from the 30's and 40's, 4/5-5/21. Prakapas, 19 E. 71st (737-6066).

**DAVID FINN**—Henry Moore's "Large Two Forms," thru 4/28. Columbia University, Rotunda, Low Memorial Library, Broadway at 116th (280-5573). Mon.-Fri. 9-5.

**JOHN GOSSAGE**—L.A. and Berlin, thru 4/23. Castelli, 4 E. 77th (288-3202).

**JAN GROOVER**—Morocco, New York City, Brooklyn and still lifes done within the year, 4/5-30. Wolf, 30 W. 57th (586-8432).

**INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Wartime Britain, landscapes, portraits by Brandt, pictorial cityscapes of London and New York, 1909-1910 by Coburn, 4/8-5/8/Portraits of contemporary Britons by Schwartz, 4/8-5/29.

**SCOTT MACLEAY**—The shapes and graphic forms of dancers, thru 4/15. Pfeifer, 825 Madison (737-2055).

**JACK MANNING**—A slum in Old San Juan, "La Perla," thru 4/12. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

**PAUL STRAND**—The Stieglitz years at 291 including "Camera Work" and portraits of Hartley, Lachaise, *Marin, thru 4/23. Zabriskie, 724 Fifth* (307-7430).

**JOSEPH SZABO**—Adolescents, thru 4/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

**JOEL PETER WITKIN**—Recent black and whites, thru 4/30. Hardison, 795 Broadway (505-6220).

## Museums

**AMERICAN CRAFT MUSEUM**—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Czechoslovakian Glass: Seven Masters; thru 5/29. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 5/13.

**AMERICAN MUSEUM OF NATURAL HISTORY,** CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15.

**ASIA SOCIETY**—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

**BROOKLYN MUSEUM,** 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge: 1883-1983; thru 6/19... Painting the Chinese Dream: Chinese Art 30 Years After The Revolution; thru 5/5.

**COOPER-HEWITT MUSEUM,** Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1... Carnegie Mansion "Embellishments"; thru 5/1.

**FRAUNCES TAVERN MUSEUM**—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Taverns: For the Entertainment of Friends and Strangers; thru 6/10.

**FRICK COLLECTION,** 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM,** Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8... Modern Masters... Julio González: A Retrospective; thru 5/8... Recent Acquisitions: Works on Paper; thru 5/15.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Frank Stella: Polish Wooden Synagogue Constructions from the 1970's; thru 5/1... Recent Acquisitions: 1979-1982; thru 5/15... The Holocaust: Sculpture by George Segal; 4/10-5/15.

**METROPOLITAN MUSEUM OF ART,** Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... 15th and 16th Century Italian Drawings; thru 4/17... The Vatican Collections: The Papacy and Art; thru 6/12... Advertising America: American Posters from the 1890's to the 1920's; thru 5/22... Color and Shape in American Indian Art; thru 7/3.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10. . . Johannes Brahms: Manuscripts; thru 4/10. . . Saint-Exupéry and The Little Prince; thru 4/10.

**EL MUSEO DEL BARRIO,** 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Eloy Blanco: Faces and Figures, A Retrospective. . . Marcos Kalisch: 30 Pictures. . . José Carrero: Obsession with a Laughing Mask. . . Adal Alberto Maldonado: Portraits; The Puerto Rican Series. Thru 5/1.

**MUSEUM OF AMERICAN FOLK ART**—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

**MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10. . . Currier & Ives, Sail and Steam; thru 5/1. . . **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

**MUSEUM OF HOLOGRAPHY**—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947. . . Contemporary Portrait Gallery. . . Light Years; thru Dec. . . Contemporary Art Holography.

**MUSEUM OF MODERN ART,** 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Prints from Blocks: Gauguin to Now; thru 5/15. . . New Acquisitions: Drawings; thru 4/12.

**NASSAU COUNTY MUSEUM OF FINE ART**—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10. . . Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The 158th Annual Exhibition; thru 4/23.

**NEW-YORK HISTORICAL SOCIETY,** Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. . . A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5. . . The Sage of Sunnyside: A Washington Irving Bicentennial Celebration 1783-1983; thru 5/1.

**NEW YORK PUBLIC LIBRARY**—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. FDR and the Arts: The WPA Projects; thru 4/23. . . Seasons; thru 4/30. . . Ramblers: Literary Travels at Home and Abroad; thru Sept. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. "First, A School. . ." Fifty Years of the School of American Ballet; thru 4/9. . . Joseph Szigeti Remembered; thru 4/22.

**QUEENS MUSEUM,** New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1. . . The World of Japanese Theater; thru 4/17. . . Painted Light; 4/9-6/5.

**UKRAINIAN MUSEUM**—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Pysanky: Ukrainian Easter Eggs; thru 6/26. . . Lost Architecture of Kiev; thru fall '83. . . Ukrainian Folk Costumes.

**WHITNEY MUSEUM,** Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . 1983 Biennial Exhibition; thru 5/22.

## Auctions

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). Next sale 4/12. **East,** 219 E. 67th St. (570-4141). 4/6 at 10: Furniture, Paintings, & Decorations. On view from 3/31. 4/7 at 10: 19th & 20th Century Paintings. On view from 3/31.

**PHILLIPS**—406 E. 79th St. (570-4830). 4/7 at 11: Furniture & Decorations. On view from 4/4.

**SOTHEBY PARKE BERNET**—**York Ave. Galleries,** at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 4/4-9, WNET Channel 13 Exhibition. 4/5 at 10:15 & 2: Sotheby's Arcade Auction. On view from 3/31. 4/6 at 10:15 & 2: Painted Books and Manuscripts. On view from 3/31.

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# MUSIC & DANCE

## MUSIC & DANCE DIRECTORY

**Brooklyn Academy of Music (BAM),** 30 Lafayette Ave. (636-4100)

**Brooklyn Center for the Performing Arts at Brooklyn College,** Flatbush and Nostrand Aves. (434-1900)

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave. at 57th St. (247-7459)

**City Center,** 131 W. 55th St. (246-8989)

**Citicorp Center,** Lexington Ave. and 53rd St. (559-2330)

**Joyce Theater,** 175 Eighth Ave. and 19th St. (242-0800)

**Lincoln Center:** 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949)

**92nd St Y,** on Lexington Ave. (427-4410)

**Symphony Space,** Broadway at 95th St. (864-5400)

**Town Hall,** 123 W. 43rd St. (840-2824)

## Concerts

### Monday, April 4

**NEW YORK PHILHARMONIC,** Zubin Mehta conductor; tenor Luciano Pavarotti, bass James Morris; New York Choral Artists Men's Chorus. Operatic selections. Avery Fisher Hall at 8. $30-$75.

**ENSEMBLE INSTRUMENTAL DE FRANCE,** Jean-Pierre Wallez conductor; pianist Daniel Varsano. Rameau, Debussy, Bach, Francaix, Mendelssohn. Carnegie Hall at 8. $6-$12.50.

**HASKELL SMALL,** pianist-composer, with soprano Judith Nicosia, French-hornist Philip Myers, cellist Douglas Wolters, members of the Dorian Wind Quintet. Works by Mr. Small include a world premiere and New York premieres; also Liszt's Sonata in b. Alice Tully Hall at 7:30. $7.

**BACA ENSEMBLE**—"Words and Music," a program including Liszt's *Lenore* and the N.Y. premiere of Robert Mann's *The Beginning of the Armadillos.* Dvorak, Satie, Villa-Lobos. Carnegie Recital Hall at 8. $8.

**TAFELMUSIK**—Works by Fasch, Bach, Ginastera, Jeffrey Mumford (world premiere). Provincetown Playhouse, 133 MacDougal St. (496-6643), at 8. $6.

**AVIVA PLAYERS**—All-women chamber ensemble performs works by Amy Beach, Cecile Chaminade, Clara Schumann, Louise Farrenc, Mira J. Spektor, Marcelle de Manziarly (N.Y. premiere). YWCA, Lexington Ave. at 53rd St. (755-4500), at 7:30. $5.

**CARRIE FEINER,** pianist. Works of Richard Kassel, Chopin, Schumann, Scriabin, Gershwin, Haydn. CUNY, 33 W. 42nd St. (790-4554), at 8. Free.

**DREW MINTER,** countertenor/**JAMES RICHMAN,** harpsichordist. Music of Schütz, Monteverdi, Couperin, Hüygens, Leopold I of Austria. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

### Tuesday, April 5

**PHILADELPHIA ORCHESTRA,** Erich Leinsdorf conducting. Haydn's Symphony No. 93; Webern's Passacaglia for Orchestra; Brahms's Piano Quartet No. 1, transcribed for orchestra by Schoenberg. Carnegie Hall at 8. $9, $12.

**NEW YORK PHILHARMONIC,** Zubin Mehta conductor. Prelude and "Good Friday Music" from Wagner's *Parsifal;* Bruckner's Symphony No. 7. Avery Fisher Hall at 8. $6-$22.

**FINE ARTS QUARTET,** with pianist Margaret Mills. Mozart, Shostakovich, Anthony Newman (world premiere). Merkin Concert Hall at

**BARBARA MARTIN,** mezzo-soprano, with pianist Margo Garrett. Music of Monteverdi, Mahler, Mozart, Berg, Poulenc, Kodaly, Weil, Nicolas Flagello (world premiere). Carnegie Recital Hall at 8. $7.

**PAUL DRESHER,** composer-keyboard artist. Music for acoustic and electronic keyboards, electric guitar, and live performer-controlled tape processing. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

**COLLEGIATE CHAMBER ENSEMBLE**—Baroque choral and instrumental music, performed with authentic instruments and in costume. Bach, Vivaldi, others. Middle Collegiate Church, 50 E. 7th St. (477-0666), at 8. Donation suggested.

**SUSAN HOEPPNER,** flutist. (N.Y. debut). Town Hall at 6. $3.

**AMARYLLIS TRIO**—"Words for Music, Perhaps." Works by Victoria Bond, Ravel, others. West Side YMCA, 5 W. 63rd St. (369-1798), at 8. Free.

**DAVID HOLTZMAN,** pianist. Griffes, Wolpe, Boucourechliev, Babbitt, Martino. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

**CHOIR OF ST. MICHAEL'S CATHEDRAL**—Britten's *Missa Brevis* and *Rejoice in the Lamb.* Trinity Church, Broadway at Wall St., at 12:45. Free.

**BRIAN SUNTKEN,** baritone (N.Y. recital debut), with pianist Donal Nold. Bach, Strauss, McGill, Fauré, others. Manhattan School of Music, Broadway and 122nd St. (739-2802), at 8. Free.

**MUSIC LIVE!**—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

### Wednesday, April 6

**CONCORD STRING QUARTET**—Beethoven's Quartets in B-flat, Op. 18, No. 6; in f, Op. 95, "Serioso"; in C, Op. 59, No. 3. 92nd Street Y at 8. $7.50-$10.50.

**BYRON JANIS,** pianist. Haydn, Schumann, Chopin, Liszt. Avery Fisher Hall at 8. $10, $25; benefit the Lighthouse (355-2200, ext. 182): $50-$250.

**CLEO LAINE AND JOHN DANKWORTH,** with the Dankworth Quartet. Carnegie Hall at 8. $7.50-$20.

**GUARNERI QUARTET**—Tully Hall at 8. Sold out.

**LYNNE ASPNES,** harpist. Works by Francisque, Britten, Spohr, Granados, Grandjany, Parish, Alvars. Carnegie Recital Hall at 8. $6.

**CLASSICAL QUARTET,** with flutist John Solum. Works by Haydn, Mozart. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

**DEBRA PARKER,** soprano/**JAMES MANSON,** pianist. Music of A. Scarlatti, Beethoven, Bartók, Schumann. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

**MISAO KAWASAKI,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**PAMELA SKLAR,** flutist. With Tully Cathey, guitarist, and cello, bass, piano. Handel, Claude Bolling, Bartók, Fred Hand, Hindemith. Turtle Bay Music School, 244 E. 52nd St. (753-8811), at 8. $5.

**INTERMEDIATE SCHOOL 44 CHOIR,** Josephine Morris director. American and Hispanic folk music, Broadway show tunes. Cultural Affairs Dept. Auditorium, 2 Columbus Circle, at 12:30. Free.

**NEW YORK CHAMBER ORCHESTRA**—Dvorak's *Notturna;* Bach's Brandenburg Concerto No. 4; premiere by Frank Russo. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (834-8794), at 12:30. $2.

**MARY ANN REITMAN,** vocalist, with pianist Mike Siegel. Jamaica Arts Center, 161-04 Jamaica Ave. (658-7400), at 1:30. Free.

### Thursday, April 7

**NEW YORK PHILHARMONIC,** Zubin Mehta conductor; pianist Krystian Zimmerman. Schoenberg's Five Pieces for Orchestra; Liszt's Piano Concerto No. 2, Debussy's *Prelude to the Afternoon of a Faun* and *La Mer.* Avery Fisher Hall at 8. $6-$22. Note: Open rehearsal of this program Thurs. at 9:45 a.m. $3.

**AMERICAN SYMPHONY ORCHESTRA,** Gilbert Kaplan conductor; Westminster Symphonic Choir, soprano Benita Valente, contralto Maureen Forrester. Mahler's Symphony No. 2, "Resurrection." Orchestra benefit. Carnegie Hall at 8. $7.50-$125 (772-7431).

**GUARNERI QUARTET**—See 4/6.

**TAFELMUSIK BAROQUE ORCHESTRA,** Jean Lamon music director-violinist. Purcell, Pachelbel, A. Scarlatti, Bach, Handel. Met Museum at 8. $6.

**ROBERT HERRING,** baritone. Works by Ives, Co land, Liszt, Poulenc, Finzi. Merkin Hall at 8. $10.

**WOODSTOCK CHAMBER PLAYERS**—Ber Matthias, Martinu, Poulenc, Lawrence Kramer (N. premiere), Ravel. Pope Auditorium, Fordham Lincol Center, 113 W. 60th St., at 8. $3.

**PASQUALE BIANCULLI,** guitarist. Bach, Villa-Lobo others. Carnegie Recital Hall at 8. $5.

**CARMINE D'AMICO,** jazz guitarist. American Inst tute of Guitar, 204 W. 55th St. (757-3255), at 8. $

**FIRST AVENUE ENSEMBLE**—Contemporary m sic. Atlantic Gallery, 458 W. Broadway (475-0514 at 9. $5.

**MARY HOMAN,** soprano/**DAN FRANKLI SMITH,** pianist/**THOMAS HOMSEY,** clarinetis Beethoven, Brahms, Canteloube, Irish melodies. S Paul's Chapel, Broadway and Fulton St., at 12:1 Free.

**ISAAC STERN,** violinist, with pianist Andrew Wol Mozart, Beethoven, Bartók, Franck. Lehman Colleg Center for the Performing Arts, Bedford Park Blv West, Bronx (960-8833), at 8. $11, $13.

**BARGEMUSIC RESIDENT MUSICIANS**— Corelli, Mozart, Beethoven. Bargemusic Ltd., Fulto Ferry Landing, Brooklyn (624-4061), at 7. $6.

**TAJ MAHAL/RORY BLOCK**—Blues. St. Ann an the Holy Trinity Church, Clinton and Montague Sts Brooklyn Heights (834-8794), at 8. $10.

**SARA FAUST,** pianist. Beethoven, Chopin, Lisz Scarlatti. Bronx Community College, University Av and W. 181st St., at 12:30. Free.

### Friday, April 8

**NEW YORK POPS**—Skitch Henderson conducts th world-premiere performance of a new orchestra: " Salute to Irving Berlin and the Best of the 50's an 60's." Carnegie Hall at 8. $7.50-$20.

**NEW YORK PHILHARMONIC**—See 4/7.

**SYLVAN WIND QUINTET**—"Virtuoso Winds." M sic by Danzi, Carter, Klughardt, Bozza, Francaix. S Peter's Church, Lexington Ave. and 54th St., at 8. $

**JAMES BUSWELL,** violinist/**HEIICHIR OHYAMA,** violist/**YO-YO MA,** cellist. Beethove Ravel, Mozart. Metropolitan Museum at 8. $10.

**RONALD KMIEC,** pianist (New York debut). First a complete-Brahms performance cycle. Carnegie R cital Hall at 8. $5.

**BARBARA HELD,** flutist/**NILS VIGELAND,** pia ist. Works by Vigeland, Carman Moore, others. Ne School, 66 W. 12th St. (741-5690), at 6. $4.

**SONJA PRUNNBAUER,** guitarist. Music of Bac Villa-Lobos, Sor, Paganini, Carlevaro, Friedrich CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

**LAURIE ANDERSON, NAM JUNE PAIK, ROB ERT ASHLEY, JAMES LITTON,** organist, an other composer-performers. Works by them, pre miere of a new work by Cage, and new sacred music Benefit, *Ear* Magazine. St. Bartholomew's Church Park Ave. and 50th St. (807-7944), at 8. $5-$50.

**JUILLIARD ORCHESTRA,** Jorge Mester conducto soprano Katherine Lakoski, tenor Neil Sullivan, bas Julian Rodescu. Mozart's Symphony No. 39; Act I o Wagner's *Die Walküre.* Alice Tully Hall at 8. Free

**NEW YORK CONCERTINO ENSEMBLE**—Instru mental and vocal works by Handel; Theodore Platt director. French Evangelical Church, 126 W. 16t St. (929-6312), at 8. $9.

**MANHATTAN PHILHARMONIA** Vladimir Kin violinist Anne Saint-Cyr. Strauss's *Don Juan* Bruch's Violin Concerto No. 1; Sibelius's Symphony No. 1. Manhattan School of Music, Broadwa and 122nd St. (749-2802), at 8. Free.

**JEROME BARRY,** baritone. Songs by American women composers. Lincoln Center Library at 4. Free

**KAREN LEHRER,** jazz vocalist. With saxophonis Laura Frankfort. Cooper Union, Great Hall, Third Ave. and 7th St. (254-6300), at 8. Free.

**DAVE HOLLAND QUINTET**—Jazz. Public Theater, 425 Lafayette St. (598-7150) at 11:30. $7.50.

**R. MACK MILLER,** tenor/**STEVEN NOWICK,** pianist-composer. 20th-century American songs, by Barber, Diamond, Ives, Rorem, Niles, Nowick (world premiere). West Park Presbyterian Church, Amsterdam Ave. and 86th St., at 8. $4.

**ARS ET MUSICA** Flutist, baritone, pianist, a trio from

Switzerland. *Martino, Liszt, Mahler, others.* Dance Gallery, 242 E. 14th St. (685-5972), at 8. $5.

**JOHN HAMMOND,** vocalist/**PAULA LOCKHEART,** vocalist. Blues. St. Ann and the Holy Trinity Church, Clinton and Montague Sts. Brooklyn Heights (834-8794), at 8. $10.

### Saturday, April 9

**NEW YORK PHILHARMONIC**—See 4/7.

**CONTINUUM,** Joel Sachs pianist-conductor; sopranos Sheila Schonbrun, Lucy Shelton, Victoria Villamil; mezzo-soprano Mimi Lerner, violinist Marilyn Dubow, pianist Cheryl Seltzer. Satie retrospective, featuring *Socrates.* Alice Tully Hall at 8. $7.

**WAVERLY CONSORT,** Michael Jaffee director. "Vive le Roi." Works by Josquin, Ghizeghem, Brumel, others. Metropolitan Museum at 8. $10.

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER,** with guest oboist Maurice Bourgue, pianist Richard Goode. Demersseman, Mozart, Schumann, Brahms. Paula Cooper Gallery, 155 Wooster St., at 6. Cushion seating, $6.

**GREGG SMITH SINGERS / ST. PETER'S CHURCH CHOIR / COLUMBIA STRING QUARTET,** with organist Gordon Jones, soloists, and chamber orchestra. Ives's *Celestial Country;* Carissimi's *Iudicium Extremum.* St. Peter's, Lexington Ave. and 54th St., at 4. Free.

**CALLIOPE: A RENAISSANCE BAND**—World premiere of Peter Schickele's *Bestiary,* a music-theater piece, narrated by the composer. Merkin Concert Hall at 8:30. $6.50, $8.

**JOHN DRESSLER,** hornist, with pianist Clara Johnson, clarinetist Theodore Jahn. Music of Verne Reynolds, Arnold Cooke, Schumann, Robert Planel, Louis Piantoni. Carnegie Recital Hall at 5:30. $4.

**GEORGE WINSTON,** pianist/**WILLIAM ACKERMAN,** guitarist, with Chuck Greenberg, Liz Story, Michael Hedges. Carnegie Hall at 8. $10.50-$15.50.

**KEN NODA,** pianist, Schumann, Chopin. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

**ARS ET MUSICA**—Telemann, Handel, others. See 4/8.

**RONALD SADOFF,** pianist. Carnegie Recital Hall at 8:30.

**DAVE HOLLAND QUINTET**—See 4/8.

**AMARYLLIS TRIO**—Works by Bach, Haydn, Piston, Knopf. "Concerts for Thought." West Side YMCA, 5 W. 63rd St. (369-1798), at 8. $4.50.

**MISAO KAWASAKI,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

**SUNI PAZ,** guitarist. With Wendy Blackstone, Martha Siegel, Freddy Garcia. Folk and contemporary songs of Latin America. Alternative Museum, 17 White St. (966-4444), at 8. $6.

**AVIVA PLAYERS**—Works by Heskel Brisman (N.Y. premiere), William Mayer, Julia Smith (N.Y. premiere), Mira J. Spektor. Lincoln Center Library at 2:30. Free.

**DAVID BAR-ILLAN,** pianist. Mendelssohn, Beethoven, Schubert, Chopin. Brooklyn College Whitman Hall, at 8. $8-$15.

**CHAMBER MUSIC**—Masuko Ushioda, Laurence Lesser, Scott Nickrenz, Seymour Lipkin, Marvis Martin, Gary Ledet. Mozart, Gershwin, Brahms. BAM at 8:30. $7.

**GREAT NECK SYMPHONY,** Herbert Grossman conducting; flutist Carol Wincenc. Ibert's Flute Concerto; Van Bree's Allegretto for Strings; Beethoven's Symphony No. 4. Forest Hills H.S., 67-01 110th St., Forest Hills, at 8:30. $8.

**JEFFREY JOSEPH NUSSBAUM,** trumpet/**DALE TURK,** bass trombonist/**RON CARSON,** trumpet "20th-Century Brass Music." Works by Satie, Fennelly, Raph, Reinhardt, Stravinsky, Bozza, Wolpe, Theobald, Persichetti. Fordham Library Center, 2556 Bainbridge Ave., Bronx, at 3. Free.

**JOHNNY COPELAND,** guitarist / **CARRIE SMITH,** vocalist. Blues. St. Ann and the Holy Trinity, Clinton and Montague Sts, Brooklyn Heights (834-8794), at 9. $10.

### Sunday, April 10

**JOSEPH FUCHS,** violinist, with pianist James Gemmell. Debussy, Bach, Brahms, Paganini, and the U.S. premiere of the original autograph of Tartini's *The Devil's Trill.* Carnegie Hall at 8. $6-$12.50.

**FOR THE LOVE OF MUSIC**—Chamber ensemble performs works by C.P.E. Bach, Chopin, Brahms. Merkin Concert Hall at 3. $9.

**CHARLES ROSEN,** pianist. Chopin, Carter, Schumann. Carnegie Hall at 3. $6-$12.50.

**GIORA FEIDMAN,** clarinetist/**JEFF ISRAEL,** guitarist/**PETER WEITZNER,** doublé-bassist. Works *by Rossini, Bernstein, Copland, Rodrigo.* Merkin Concert Hall at 7 and 9:30. $10.

**CHAMBER MUSIC SOCIETY**—Alice Tully Hall at 5. See 4/9 for program. $12.

**NATIONAL ORCHESTRA OF NEW YORK CHAMBER ENSEMBLE,** guest conductor-flutist Ransom Wilson, oboist Diane Lesser. "Haydn: Two Brothers." Works by Michael and Franz Joseph Haydn. Carnegie Recital Hall at 2. $6.

**JUILLIARD QUARTET,** with pianist Yefim Bronfman. Mozart's Quartets in d, K. 421, and in G, K. 387; Brahms's Piano Quartet in A, Op. 26. Metropolitan Museum at 8. $10.

**ANNE ASINAS,** violinist. Carnegie Recital Hall at 5:30.

**MUIR STRING QUARTET,** with pianist Luis Batlle. Haydn's Quartet in E, Op. 54, No. 3; Ravel's Quartet in F; Dvorak's Quintet in A, Op. 81. Town Hall at 2. Standing room, $3.

**RONALD KMIEC,** pianist, continues his complete Brahms cycle. Carnegie Recital Hall at 8:30. $5.

**DANTE ROSATI,** guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

**CHAMBER ORCHESTRA,** with conductor Jonathan Strasser; pianists Richard Shirk and Tana Bawden. Works by Giannini, Bach, Barber, Nielsen. "Across the Centuries." Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

**ARS ET MUSICA**—Kreutzer, Schubert, Hummel, others. See 4/8.

**MERCEDES SOSA,** singer. Washington Irving Auditorium, Irving Place and E. 16th St. (255-7155), at 4. $7-$15.

**CHAMBER MUSIC**—At 2. See 4/9.

**CHAMBER ENSEMBLE**—Haydn, Bach, Persichetti. American Renaissance Theater, 112 Charlton St., at 7:30. $5.

**LESLIE SIXFIN,** pianist/**MARY ALDERDICE,** harpsichordist/**GANYMEDE STRING QUARTET** Works by Bach, Beethoven, YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

**LIONEL HAMPTON,** vibraphonist. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 3. $6.-$10.

**BETTY ANN MILLER,** pianist. Kirchner, Beethoven, Schubert. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

**BARGEMUSIC RESIDENT MUSICIANS**—At 1:30 and 4. See 4/7.

**MAZZELLE SYKES,** soprano/**NORMA HIRSH,** mezzo-soprano/**JAMES MARTINDALE,** bass. Opera, operetta, Broadway songs. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-6256), at 4. Free.

**CONCERTS IN CHURCHES:** Hilliard Ensemble; vocal chamber music of the 14th, 15th, and 16th centuries. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . Mezzo-soprano Phyllis Tarter, with pianist Floyd Everett Sharp, violist Madeline Frank. Songs by Tosti. Greek Orthodox Church, 302 W. 91st St., at 5:30. $4. . . "Basses Loaded," with Milt Hinton, Major Holley, Slam Stewart, Brian Torff, others. "Heavenly Jazz" at Heavenly Rest, Fifth Ave. at 90th St., at 5. $7. . . Bach Vespers, with harpsichordist-director Frederick Grimes, Bach Choir, soloists, orchestra. Cantata No. 67, Toccata in D. Holy Trinity, CPW and 65th St., at 5. Offering. . . Simon Preston, organist (from Westminster Abbey). Purcell, Gibbons, Bach, Mozart, Reubke, Widor. Park Avenue Christian, at 85th St., at 2:30. $5. . . Arthur Wills, organist (from Ely Cathedral), at 2:30; carillon recital by James R. Lawson, at 2. Riverside, the Drive at 122nd St., Free. . . Ronnie Nyogetsu Seldin and Ki-Sui-An Shakuhachi Dojo members. Traditional Japanese music, St. Joseph's, Sixth Ave. at Washington Pl., at 2:30 and 7 (two programs). $4. . . Rosemary Glyde, violist, with pianist Mary Kathleen Ernst. St. Michael's, 225 W. 99th St., at 3. $5. . . St. Peter's, Lexington Ave. and 54th St. At 2:30: Hank Doughty: Ray Abrams Big Band, with vocalist Patt Spann. Mostly Ellington. $5, $10 (family). At 5: Jazz Vespers, Steve Roane Quartet.

## Opera

### Metropolitan Opera
### At the Metropolitan Opera House

**THRU APRIL 16**—Mon., 4/4, at 7: *Parsifal.* 4/5 at 8: *Il Barbiere di Siviglia.* 4/6 at 8: *Il Trovatore.* 4/7 at 7: *Parsifal.* 4/8 at 8: *Madama Butterfly.* 4/9 at 2: *Il Barbiere di Siviglia.* 4/9 at 8: *Il Trovatore.*

### Other

**THE FALSE MESSIAH,** by Bruce Adolphe and Mel Gordon. World premiere, conducted by Amy Kaiser. With Kenneth Bell, Christine Donohue, Robert Galbraith, Elisabeth Sheldon. 92nd Street, Y 4/9 at 8:30, 4/10 at 2:30. $7-$9.50.

**THE GONDOLIERS,** with New York Gilbert and Sullivan Players. Symphony Space, 4/7, 8 at 8; 4/9, 16, at 3 and 8; 4/10 at 2; 4/17 at 2 and 7. $7-$12. Children under 13, seniors $6-$10.

**THE DEATH OF THE VIRGIN,** by Richard Owen/ **MISS HAVISHAM'S WEDDING NIGHT,** by Dominick Argento. New York Lyric Opera, at F.I.T., 227 W. 27th St. (874-0351). 4/7-9 at 8. $10, $12.

**THE MOTHER OF US ALL,** by Virgil Thomson and Gertrude Stein. St. Clement's, 423 W. 46th St. (582-1978). Thru 4/9, Tues.-Sat. at 8. $15.

**MADAMA BUTTERFLY,** by Puccini. Amatao Opera, 319 Bowery (228-8200). 4/8, 9, 15, 16, 22, 23 at 7:30. 4/10, 17, 24 at 2:30. $7.

**BETLY,** by Donizetti. A comic opera, from 1836. Opera Shop of the Vineyard Theatre, 309 E. 26th St. (683-0696). Thru 4/17. Tues.-Sat. at 8; Sun. at 3. Tues.-Thurs., $8; Fri.-Sun., $10.

**LIGHT OPERA OF MANHATTAN**—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. 4/6-17: Gilbert and Sullivan's *The Mikado.*

**LA TRAVIATA,** by Verdi. The Opera Stage workshop of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 4/10, 17 at 3. $3.

**THE MUSIC MASTER,** by Pergolesi/**ROSINA,** by William Shield. Broque Opera Co., at Greenwich House, 27 Barrow St. (535-6069). 4/8, 9, at 8; 4/10 at 2. $8.

**THE MERRY WIDOW,** by Lehar. Scovasso Opera Co., Elizabeth Hastings conducting. John Dewey H.S., 50 Ave. X, near Bay 50th St., Brooklyn (449-3099). 4/10, 17 at 3:30. $8, $10.

## Dance

### Paul Taylor Dance Company
### At City Center

**APRIL 5-MAY 1**—$10-$25. 4/5 at 7, $25-$50, or $150: gala performance, with Suzanne Farrell, Peter Martins in Duet from *Lento;* also *Cloven Kingdom, House of Cards, Mercuric Tidings.* 4/6, 8 at 8: *Airs, House of Cards, Sunset* (world premiere). 4/7 at 8, 4/10 at 3: *Book of Beasts, Polaris, Mercuric Tidings.* 4/9 at 8: *Esplanade; Lost, Found and Lost; Le Sacre du Printemps.*

### Los Angeles Ballet
### At the Joyce

**APRIL 5-9**—$20. 4/5 at 7:30, 4/9 at 8: *Capriccio, Valse Scherzo, This AE Night, Charleston.* 4/6 at 8: *Allegro Brillante, The Young Apollo, St. Paul's Suite, Fantasies, The Red Back Book.* 4/7 at 8: *Ebony Concerto, Afternoon of a Faun, The Young Apollo, Fantasies, Rhapsody on a Theme of Paganini.*

### Other

**RICHARD BULL DANCE THEATRE**—*Subjects to Change,* featuring the Improvisational Dance Ensemble. Performance Space 122, First Ave. and 9th St. (477-5288). 4/8-10 at 9. $5.

**LEON FELDER DANCE COMPANY,** with the Talented Unlimited Dance Company. Wagner Theater, 220 E. 76th (475-8485). 4/7-9 at 8. $5.

**RACHEL HARMS DANCE COMPANY,** with Miriam Ellner. World premiere of *lightrims* and recent works from the repertory. Marymount Manhattan Theater, 221 E. 71st St. (691-5591). 4/6-9 at 8. $7; Fri., Sat., $8.50.

**MOMOMO DANCE COMPANY**—Pamela Harling's *Annapurna.* Middle Collegiate Church, 50 E. 7th St. (477-0666). 4/4-9 at 9. $5.

**WHY DANCE. . . MODERN?**—David Wu, Chinese dance. Studio 307, Roosevelt Hall, Brooklyn College. 4/7 at 12:30. Free.

**BROOKE MYERS DANCES,** in *Once Again to Zelda, a solo movement based on the diaries and* letters of Zelda Fitzgerald. 149 Second Ave. (254-4074). 4/7-10 at 8. $5.

**ROSALIND NEWMAN AND DANCERS**—*4: Stories* and other works. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/4, 4/7-9, 4/11 at 8; 4/10 at 3. $6.

**RIVERSIDE DANCE FESTIVAL,** 4/6, 8, at 8, 4/9 at 2, Asian American Dance Theater. 4/7, 9 at 8, 4/10 at 2, Dinizulu and His African Dancers, Drummers, and Singers. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $6.

**KEI TAKEI'S MOVING EARTH**—*Light: Part 18,* solo from *Part 16.* Performing Garage, 33 Wooster St. (966-3651). 4/6-10, 13-17 at 8. $6; Fri., Sat., $7.50.

# OTHER EVENTS

## Happenings

**RINGLING BROS. AND BARNUM & BAILEY CIRCUS**—Madison Square Garden, thru 6/5 (564-4400). Animals, trainers, aerial artists, clowns, the Pink Panther in person, are all part of this 113th edition. Performances at various times, and some preemptions for athletic events. $6.50-$10.50, with children's tickets less on some dates.

**SEASONINGS**—More flowers: The Greater New York Chapter of the American Gloxinia and Gesneriad Society shows off at the Horticultural Society of New York, 128 W. 58th St., 4/9, noon to 6; 4/10, 11-5. You can buy as well as see and sniff here, and admission's free. . . The first Central Park South Outdoor Art Exhibit of the spring is on 4/9-10, 10-6, along 59th St. between Fifth Ave. and Columbus Circle, including sculpture, paintings, crafts. Next weekend, there'll be another show, same hours.

**CURTAIN UP**—Off-beat performing-arts events are springing up like. . . spring. Consider: Book-and-lyrics writers supreme, Betty Comden and Adolph Green, will read the witty words of humorists like Robert Benchley and S. J. Perelman, and from George Bernard Shaw in his humorous moods. Date is 4/11 at 12:30 noon, at the Donnell Library Center, 20 W. 53rd St., and it's free. . . The '83 International OFF Festival of the Fools Company and the Port Authority is going full tilt, with performing troupes from all over doing their thing—all over. Now thru 4/10, at the Douglas Fairbanks Studio, 432 W. 42nd St., T.N.T. (the New Theatre), from the U.K., is doing "1945!," a wartime tale told through variety acts and music-hall. Among the upcoming attractions: French actor Bruno Balp, 4/26-5/15; Canada's Penguin Theater, 5/17-21; Japan's Yuji Jin/Mika Kurosawa, dancers, 4/26. Some of these will be in outdoor spaces, and many are free. Call 594-2320 for information, and watch the appropriate listings columns in these pages. . . Music, theater, dance, and talk about neighborhood gentrification are making the scene at Charas New Assembly Theater, 350 E. 10th St. (673-5184). Sedition Ensemble is performing its newest work, "Loisaida War Party," each night at 8, 4/7-10, 4/14-17, followed by a session about "the urban housing struggle." Tickets are $5 (673-5184). . . "Resurrection" is the tag for the East Village Arts Festival, at the Middle Collegiate Church, 50 E. 7th St. (477-0666). Events continue thru 4/13, with a visual-arts exhibit opening 4/4, a Coffee Spotlight 4/6, 6-11 p.m., featuring dance and theater, and more coming up. Call or write for the program, or just drop in— something will be going on.

**ARTS AND LETTERS**—A Scroll of Esther ($4,000), and Orville Wright autograph ($100), and a *Brideshead* tour for two ($4,200) are some of the items to be auctioned on-air to benefit Channel 13, 4/29-5/1. Not the tour, but most of the art can be previewed at Sotheby Parke Bernet, York Ave. and 72nd St., 4/4-8, 10-5, and 4/9, 10-4. You can make sealed bids here, too. . . ArtExpo '83 will take over the Coliseum 4/8-11, with paintings, sculpture, prints, photographs, etchings, posters, and more. There'll be seminars and workshops, too. Admission, $6. Fri. Sat. 11-8; Sun. 11-7; Mon. 10-4. . . Poe Week is always a big event on the calendar of the Bronx County Historical Society, which celebrates with readings (4/6, 8), lecture (4/7), music (4/9), films, and a tour. For more: 881-8900.

**COMPUTER CULTURE,** it's here whether we like it or understand it, and there'll be a symposium to explain some of it—to both scientists and us lay people. 4/5-8 at the Grand Hyatt, a series of meetings and seminars and lectures covers subjects like graphics, music, scientific inquiry, psychology, and—even—the human factor. This Science-Week event is open, and costs $100; write or phone the New York Academy of Sciences, 2 E. 63rd St., New York 10021 (838-0230), for schedule and to register.

## Tours

**SMALL JOURNEYS**—(533-6342). "A Slice of the Apple": 4/5 at 10 a.m., meet Bowling Green Park Fountain, foot of Broadway, for New Amsterdam/New Orange/New York, the Battery to Wall St. . . 4/9 at 1, meet Madison Ave. and 57th St., SW corner, for "Will They Ever Finish Midtown?", 1980s New York. . . Weekly schedule: Tues., 6-8, Upper East Side; meet Sherman Statue, 60th St. and Fifth Ave. Wed., 6-8, Upper West Side; meet at the Dakota, CPW and 72nd St. Thurs., 2-4, Lower East Side; meet Canal St. and the Bowery, SW corner. Fri., 6-8, Brooklyn Bridge; meet steps of City Hall, between Broadway and Park Row. Each of these is $5.

**HARLEM**—Sun. a.m. gospel tour, including a church service, visit to Studio Museum, cafe or restaurant stop. Holidays in New York (765-2515). 4/10, meet at 10:15 a.m., in front of Coliseum, 10 Columbus Circle, 59th St. and Broadway. $7 (subway and food extra).

**MANHATTAN NEIGHBORHOODS**—A bus tour to Harlem, Lincoln Square, SoHo, and other areas, with Planners' New York Tours (734-1366). 4/10 at 1, bus leaves from Hunter College, Park Ave. at 68th St. $11. Must reserve in advance.

**GREENBELT TRAIL WALK**—A leisurely trek, from Alley Pond Environmental Center, 228-06 Northern Blvd. (229-4000), 4/9 at 10 a.m. $2.

**TOURS WITH THE 92ND STREET Y**—Tours begin before noon, and each is $6.50. Phone 427-6000 ext. 179 to pre-register. Both these, 4/10: Flushing Potpourri—houses of worship, ethnic neighborhoods, architecture, foods. Also, the Jewish Syrian community of Brooklyn—synagogues and the new Sephardic center.

**CONSERVATION AND THE OUTDOORS**—Emphasis is on nature, and walking itself. 4/10, meet at 10:30 a.m., Hylan Blvd. entrance to Great Kills Park, S.I., for bird-watching. Free (648-1684). . . 4/10, at 1, meet at Admin. Bldg., Clay Pit Ponds State Park, South Richmond, S.I., for an interpretive tour. Free (967-1976). . . Phone for details on the more arduous hikes (697-5895).

**WILD-FOOD WALKS,** with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 4/9, Alley Pond woods, Queens. 4/10, Riverside Park, Manhattan. $15 donation. Usually from noon to 4. (291-6825 for meeting places.)

**TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS**—All are free. In the Bronx (822-4681): 4/10, meet at 1, Crotona Park tennis house, for an exploration of the park's recreational facilities. 4/10, a bicycle-safety clinic, 10-3, with a bike tour in Van Cortlandt Park at noon. Meet at Van Cortlandt Golfhouse, in parking lot (548-7070). . . In Brooklyn (789-1151): 4/9 at 1, meet under the Arch at Grand Army Plaza for a bird-navigation and bird-migration walk in Prospect Park. 4/9 at 1, meet at Grand Army Plaza entrance to Prospect Park for a bike tour. A safety clinic, from 11 to 3, at the Plaza. . . In Manhattan (397-3091): 4/9 at 2, meet at Riverside Dr. and 89th St. for a tour of Riverside Park. 4/10 at 2, meet at Payson Ave. and Dyckman St. playground for an Inwood Hill bird walk. 4/10 at 2: meet at Fifth Ave. and 105th St. for a "military" tour of Central Park's north end. . . In Queens (699-6722): 4/10 at 7 a.m., meet at upper parking lot, north of Winchester Blvd., and walk north, for an Alley Pond Park sunrise walk. 4/10, 11-3, at the Unisphere Flushing Meadow Park, a bicycle-safety clinic; also a tour, leaving at 1. Staten Island (422-1304): 4/9 at 11 a.m., a bike-lunch tour, five miles, preceded by a safety clinic. Meet at Silver Lake Park Rd. and Forest Ave. Pre-registration necessary for 13 and older.

**OUTDOORS CLUB**—Write P.O. Box 227, New York, N.Y. 10021, for schedule of hikes. 4/10, a city walk in Brooklyn's Greenwood Cemetery and Borough Park district. Meet at 11 a.m., cemetery gates, 25th St. and Fifth Ave., Brooklyn (876-6688). Free.

## Sports

**BASEBALL—N.Y. Mets:** Shea Stadium, Flushing (507-8499), $3-$8. Season's opening games: 4/5, 7 at 1:35, vs. Philadelphia. 4/8 at 8:05, 4/9 at 1:35, 4/10 at 1:05 (doubleheader), vs. St. Louis. . . **The Yankees** open 4/12, vs. the Tigers.

**HOCKEY**—Playoff schedule not set at press time. The Islanders will be at Nassau Coliseum either 4/6-7 or 4/9-10.

**BASKETBALL**—N.Y. Knicks, Madison Square Garden (563-8000). $6-$14. 4/5 at 8:30, vs. Detroit. 4/8 at 8:30, vs. San Antonio.

**INDOOR SOCCER**—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 4/5 at 8, vs. St. Louis. 4/8 at 8, vs. Memphis.

**RACING**—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2. . . The trotters are at Yonkers Raceway, Westchester (914-968-4200).

## Children

**For additional details on continuing children's events, see last week's issue.**

**DANCE ROUND-UP**—Little Orchestra Society, Din Anagnost conductor, Daniel Levans choreographer A western-costumed gala, music by Copland, Grofé Hayman, Gould, others. Avery Fisher Hall, Lincol Center, 4/9 at 11 a.m. and 1 (757-5496). $7-$12.

**SNOW WHITE,** a musical version. Heights Players 26 Willow Pl., Brooklyn (237-2752). Sat., Sun. thr 4/24, at 2; family night, 4/15 at 8. $3.

**THE EARLY SHOW**—Cabaret entertainment by children ages 7-16. At Don't Tell Mama, 343 W. 46th S (757-9788). Sat. at 2 and 4:30. $5 cover, 2-drink beverage minimum.

**ALICE IN WONDERLAND BALLET**—Morse Mim Theatre—Arts Ark. College of Staten Island, Williamson Theater (462-3525). 4/10 at 1. $4.

**HELP! IT'S A DRAGON,** a musical. Theatre in Trunk, at Queen of Angels, 44th St. and Skillma Ave., Sunnyside, Queens (672-1555), 4/7 at 7. $2 adults, $4

**THE TALE OF PETER RABBIT,** performed b teen-agers. JME Community Center, 415 7th St. Brooklyn (768-1985). 4/9, 10 at 3:30. $2.50.

**PUPPET PLAYHOUSE**—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 1 and 1 (879-3316). $2.50. 4/9: Pegasus Production with "magic that will astound."

**MICHAEL TAUBENSLAG PRODUCTIONS**—4, 10, 17, 24 at 1:30: "The Funzapoppin Magic Show," with the Magic Geni and Professor Krazy. Jan Hu Playhouse, 351 E. 74th St. (772-9180). $3.

**SUZANNE'S FOREST FANTASY**—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. at 2, thru 4/24; added performance 4/4 at 2. $2.

**THE LITTLE PEOPLE'S THEATER COMPANY**—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; Thru June. Reservations are a must (765-9540). $3.50.

**MAGIC TOWNE HOUSE,** 1026 Third Ave., 60th 61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. Extra performances 4/4-8 at same times. $4 (reservations required; all adults must be with a child).

**EEYORE'S BOOKS FOR CHILDREN**—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). 4/10 at 12:30, East Side writer Phyllis Krasilovsky reads for ages 3-6. Free.

**MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. and 103rd St. (534-1672). 4/9 at 1:30: Wunderlee and Wilson Puppets in "The Tinder Box." $2.50. Following, at 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1. . . 4/10 at 3: "Face to Face," with Story Concert Players, a mixed-media show, with music, mime, film. $3.

**G.A.M.E.**—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, $2; adults $3. Weekdays, $1, $2. Special exhibit: "The Mystery of Time". . . 4/9, "How Old Is It?," how time is related to nature. Art workshops at 1 and 3.

**ALLEY POND ENVIRONMENTAL CENTER,** 228-06 Northern Blvd., Douglaston, Queens (229-4000). "How About Hawks?" Nature walk, craft projects, songs, games. 4/6, 15, 16, 24, 1-3. $3.

**STATEN ISLAND CHILDREN'S MUSEUM,** 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Note: open 4/4. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 4/4, 5 at 1:30: Creative workshops with spring in mind. 4/9 at 1:30, "Realms of the Sea," with storyteller Margaret Wolfsen, and music. 4/10 at 1:30, two short films, "The World Tree" and "Taleb and His Lamb."

**BROOKLYN CHILDREN'S MUSEUM**—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 4/7 at 3, 4/9 at 11 a.m.: "Plants and Planting in Nepal."

# RESTAURANT DIRECTORY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress Opt: | **Jacket** |
| Casual: | **Come as you are** |

**Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising ood and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe estaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for nformation.

## Manhattan

### Lower New York

**AMERICAN HARVEST—3 World Trade Center, in the Vista International,** 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

**CAPSOUTO FRERES—451 Washington St.,** 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

**CINCO DE MAYO—349 W. Broadway,** 226-5255 Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. **(I)** AE, MC, V.

**EDO GARDEN—104 Washington St.,** 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts.,** 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.,** 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.,** 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International,** 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

**GROTTA AZZURRA—387 Broome St.,** 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

**LAUGHING MOUNTAIN—148 Chambers St.,** 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with Chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse,** 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

**NEW DEAL—152 *Spring* St.,** 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

**OH-HO-SO—395 W. Broadway, at Spring St.,** 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

**OMEN—113 Thompson St.,** 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

**PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs,** 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

**RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts.,** 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

**RUGGERO—194 Grand St.,** 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

**SOUEN—210 Sixth Ave., at Prince St.,** 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. **(I)** AE.

**S.P.Q.R.—133 Mulberry St.,** 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

**TEMPLE GARDEN—16 Pell St.,** 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.** 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

**WINDOWS ON THE WORLD—One World Trade Center,** 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

**WINGS—76 Wooster St., at Spring St.** 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

### Greenwich Village

**BIANCHI & MARGHERITA—186 W. 4th St.,** 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V

**CAFE DOMEL—13 Eighth Ave., nr. 12th St.,** 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE

**THE COACH HOUSE—110 Waverly Pl.,** 777-0303 Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

**DA SILVANO—260 Sixth Ave.,** 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

**EL CHARRO—4 Charles St., bet. 10th & 11th Sts.** 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V

**GARVIN'S—19 Waverly Pl.,** 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

**GOTTLIEB'S—343 Bleecker St., at W. 10th St.,** 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

**GUADALAJARA—49 Carmine St.,** 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.,** 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V

**LA GAULOISE—502 Sixth Ave., at 13th St.,** 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V

**LA TULIPE—104 W. 13th St.,** 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

**MITALI—334 E. 6th St.,** 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V

**RINCON DE ESPANA—226 Thompson St.,** 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V

**SEVILLA—62 Charles St., at W. 4th St.,** 929-3189 Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V

**TEXARKANA—64 W. 10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

**TRATTORIA DA ALFREDO—90 Bank St., at Hudson St.,** 929-4400. Casual. Northern Italian. Spcls:

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# RESTAURANT DIRECTORY

cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)**
No Credit Cards.

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

**YE WAVERLY INN—16 Bank St., off Greenwich Ave.,** 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

### 14th-42nd Streets, East Side

**APPLAUSE—360 Lexington Ave., at 40th St.,** 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)**
AE, CB, DC, MC, V.

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

**BUCHBINDER'S—375 Third Ave., at 27th St.,** 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

**CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central),** 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

**DUBROVNIK—88 Madison Ave., at 29th St.,** 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**EL PARADOR CAFE—325 E. 34th St.,** 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)**
No Credit Cards.

**EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts.,** 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)**
AE, DC, MC, V.

**FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St.,** 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)**
AE, CB, DC, MC, V.

**GIAMBELLI—238 Madison Ave., at 37th St.,** 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

**HARLEY STREET—547 Second Ave., at 30th St.,** 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

**JOANNA—18 E. 18th St.,** 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

**LA COLOMBE D'OR—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)**
AE, DC, MC, V.

**LA TOJA—519 Second Ave., at 29th St.,** 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)**
AE, CB, DC, MC, V.

**MINDY'S—212 E. 42nd St., in the Harley Hotel,** 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

**OYSTER BAR & RESTAURANT—Grand Central Terminal,** 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

**PASTRAMI FACTORY—333 E. 23rd St.,** 689-809 Casual. Kosher-style deli. Spcls: pastrami, home made chopped liver, matzo ball soup. Open Sun Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parkin **(I)** A

**PER BACCO!—140 East 27th St.,** 532-8699. Jacke required. Northern Italian. Spcls: scampi Per Bacc veal bel paese, pollo Janet. Res. sug. L Mon.-Fr noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Close Sun. **(I-M)** AE, DC, MC,

**PETE'S TAVERN—129 E. 18th St., at Irving Pl.** 473-7676. Casual. Italian-Continental. Spcls: steak shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Ba 11 a.m.-3 a.m. **(I-M)** AE, DC, MC,

**A QUIET LITTLE TABLE IN THE CORNER—23 Madison Ave., at 37th St., in the Executive Hotel** 685-7160. Casual. American-Continental. Spcls: sir loin steak, coconut shrimp in beer batter, seafood Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. fro 5. Closed Sun. **(M)** AE, CB, DC, MC,

**R.J.'S BARBECUE—220 Madison Ave., at 37th St** 889-5553. Casual. American. Spcls: barbecue chicken, 4 types of ribs, homemade desserts. Ope Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4 D Sun. 4-11. Ent. Fri.-Sat. 10-1 a.m. & Br Sun. Privat parties for 50-100. **(I)** AE, DC, MC,

**RUSSELL'S—Park Ave. & 37th St., in the Sherato Hotel.,** 685-7676. Dress opt. American-Continental Spcls: chicken Jack Daniels, calves liver, roast prim ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:3 Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & B **(M)** AE, CB, DC, MC,

**SALTA IN BOCCA—179 Madison Ave., bet 33rd 34th Sts.,** 684-1757. Dress opt. Northern Italian Spcls: fettuccine casalinga, saltimbocca, pollo all Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M**
AE, CB, DC, MC,

**TRUMPET'S—Grand Hyatt Hotel, 42nd St (Grand Central)** 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets o beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sa 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M**
AE, CB, DC, MC,

**TUESDAY'S—190 Third Ave., at 17th St.,** 533-790 Casual. American. Spcls: steak, hamburger, salad Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon 4 (unlimited champagne). **Also Tuesday's West**- 246 Columbus Ave., bet. 71st & 72nd Sts., 877-390 **Tuesday's '76'** — 1461 First Ave., at 76th St. 879-7676. **(I)** AE, MC,

### 14th-42nd Streets, West Side

**CHEERS—120 W. 41st St.,** 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianis Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V

**DINO & HENRY'S—132 W. 32nd St.,** 695-7995 Dress opt. Italian-Continental. Spcl: veal Sorrentino Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9 Complete L & D. Closed Sun. **(I)**
AE, CB, DC, MC, V

**EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel** 929-1855. Casual. Castillian. Spcl: lobster from tank Res. sug. Open daily noon-midnight. Inexpensiv lobster special daily. **(M)** AE, DC, MC, V

**FACTOR'S FIND CAFE—470 W. 23rd St.,** 691-1708. Casual. American-Continental. Vintag wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4 **(M)** AE, MC, V

**KASPAR'S—250 W. 27th St.,** 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)**
AE, CB, DC, MC, V.

**KEENS—72 W. 36th St.,** 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

**NEW HANKOW—132 W. 34th St.,** 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts.,** 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

**TOLEDO—55 W. 35th St.,** 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

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### 43rd-56th Streets, East Side

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**ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

**AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel,** 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

**AMBROSIA—216 E. 49th St.,** 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

**CITY LUCK—127 E. 54th St.,** 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

**CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel,** 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**FOUR SEASONS—99 E. 52nd St.,** 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,** 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**HEMINGWAY'S—58 E. 56th St.,** 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

**HUNAM—845 Second Ave., at 45th St.,** 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

**IL RIGOLETTO—232 E. 53rd St.,** 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**IMPERIAL DRAGON EAST—148 E. 46th St.,** 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

**JOYCE'S—948 Second Ave., at 50th St.,** 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

**KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts.,** 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

**LA BIBLIOTHEQUE—341 E. 43rd St.,** 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LA CAVE HENRI IV—227 E. 50th St.,** 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

**LA CÔTE BASQUE—5 E. 55th St.,** 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**LA RÉCOLTE—110 E. 49th St.,** 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LAURENT—111 E. 56th St.,** 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

**LELLO RISTORANTE—65 E. 54th St.,** 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

**LE PERIGORD—405 E. 52nd St.,** 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LOUISE JR.—317 E. 53rd St.,** 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

**LUTECE—249 E. 50th St.,** 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

**MAUDE'S—Lexington Ave. & 51st St.,** 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

**MIMI'S—984 Second Ave., at 52nd St.,** 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

**OAK IN JANG—47 E. 46th St.,** 688-2365. Dress opt. Korean. Spcls: ginghiskan, kalbi, pulkobi. Res. nec. Open daily noon-10:30. Private parties. **(I-M)** AE, CB, DC, MC, V.

**O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts.,** 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

**PALM—837 Second Ave.,** 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

**PENG TENG—219 E. 44th St.,** 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

**PRESS BOX—139 E. 45th St.,** 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts.,** 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

**THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

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# RESTAURANT DIRECTORY

**RICH AND FAMOUS—227 E. 45th St.,** 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

**RUSSIAN BEAR—139 E. 56th St.,** 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

**ST. JOHN—361 E. 49th St.,** 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

**SHINBASHI—280 Park Ave., on 48th St.,** 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**SICHUAN PAVILION—322 E. 44th St.,** 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

**SMITH & WOLLENSKY—Third Ave. & 49th St.,** 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

**TANG'S CHARIOT—236 E. 53rd St.,** 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

**TOSCANA—246 E. 54th St.,** 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

**TRACY'S—994 First Ave., bet. 54th & 55th Sts.,** 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-mid*night, Sun. to 10:30. Ent. nightly.* **(M)** AE, MC, V.

**TRATTORIA—Pan Am Bldg., at 45th St.,** 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

**TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace,** 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

**WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.,** 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

## 43rd-56th Streets, West Side

**ABRUZZI—37 W. 56th St.,** 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

**A LA FOURCHETTE—342 W. 46th St.,** 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

**ALGONQUIN—59 W. 44th St.,** 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**AU TUNNEL—250 W. 47th St.,** 582-2166. Casual French. Spcls: noisette de veau, tripes à la mode d Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 5:30-11:30. Complete D. Closed Sun. **(M)** AE

**BEN BENSON'S STEAK HOUSE—123 W. 52n St.,** 581-8888. Casual. American. Spcls: steak chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V

**BOMBAY PALACE—30 W. 52nd St.,** 541-7777 *Casual. Indian. Spcls: barbecued steak on sizzlin* platter, lamb or beef Pasanda. Res. sug. L daily noon 3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L D. Discount D parking. **(I-M)** AE, CB, DC, MC, V

**BROADWAY JOE STEAK HOUSE—315 W. 46t St.,** 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open dail 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V

**CAFFE FONTANA—811 Seventh Ave., at 52nd St. in Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V

**CELESTIAL EMPIRE—144 W. 46th St.,** 869-918 Dress opt. Szechuan-Mandarin. Spcl: crispy fish i chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-1 p.m., Sat. noon-midnight. Discount D parking. Close Sun. **(I)** AE, DC, MC

**CHEZ NAPOLEON—365 W. 50th St.,** 265-698 Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11 Closed Sun. **(I-M)** AE, CB, DC, MC, V

**FOOD AMONG THE FLOWERS—18 W. 56th St** 541-9039. Jacket & tie required. French nouvell cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp ducklin with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V

**FRANKIE AND JOHNNIE—269 W. 45th St.,** upstairs, 245-9717. Casual. Steakhouse. Res. sug. only Mon.-Sat. 4:30-midnight. Free parking afte 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V

**FRENCH SHACK—65 W. 55th St.,** 246-512 Casual. French. Spcls: duck Normande, côte de vea aux chanterelles. Res. sug. L daily noon-3. D Mon Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V

**FRERE JACQUES—151 W. 48th St.,** 575-186 Dress opt. French. Res. sug. L Mon.-Sat. noon-3. Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V

**FUJI—238 W. 56th St.,** 245-8594. Casual. Japanese Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sa 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V

**GEORGES REY—60 W. 55th St.,** 245-6764. Casua French. Spcls: duckling, crepes maison, steame vegetables, poached fish fillet. Res. sug. L Mon.-Fr noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. t 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V

**GREAT AUNT FANNY'S—340 W. 46th St** 765-7374. Casual. Continental-American. L dail noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1- hrs. later. **(I-M)** AE, DC, MC, V

**HO HO—131 W. 50th St.,** 246-3256. Casual. Classi Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V

**HURLEY'S—1240 Ave. of Americas, at 49th St** 765-8981. Dress opt. American. Spcls: steak, fres seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V

**IMPERIAL DRAGON WEST—45 W. 55th St.** 582-6180. Casual. Chinese-Szechuan. Spcls: thric fowled, crystal prawns, Peking duck. Res. sug. Ope daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V

**ITALIAN PAVILION—24 W. 55th St.,** 753-7295, 586-5950. Jacket required. Italian-Continental Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V

**JINYA SUSHI—1251 Ave. of Americas, at 50th St. (in Exxon Bldg.)** 245-4094. Casual. Japanese Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30 D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Casual Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M** AE, CB, DC, MC, V

**APLAN'S AT WEST 47th STREET—71 W. 47th St.,** 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

**IPPY'S PIER 44—261 W. 44th St., in the Milford Plaza,** 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

**A CARAVELLE—33 W. 55th St.,** 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

**A CRÊPE CAFE—57 W. 56th St.,** 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

**A GRILLADE—845 Eighth Ave., at 51st St.,** 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

**A RESERVE—4 W. 49th St.,** 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

**E CHAMPIGNON—35 W. 56th St.,** 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

**E QUERCY—52 W. 55th St.,** 265-8141. Dress opt. French. Spcls: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**ESCARGOT—47 W. 55th St.,** 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**ES PYRENEES—251 W. 51st St.,** 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**E VERT-GALANT—109 W. 46th St.,** 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

**AMMA LEONE'S—239 W. 48th St.,** 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

**ATSY'S—236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

**AGA—57 W. 48th St.,** 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

**AINBOW ROOM—30 Rockefeller Plaza,** 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

**AINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

**ENE PUJOL—321 W. 51st St.,** 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

**SEA FARE OF THE AEGEAN—25 W. 56th St.,** 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

**SPINDLETOP—254 W. 47th St.,** 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor.** 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

**WARWICK HOTEL—54th St. & Ave. of the Americas,** 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

## 57th-60th Streets

**ALTRI TEMPI—237 E. 58th St.,** 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

**COPENHAGEN—68 W. 58th St.,** 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

**FELIDIA—243 E. 58th St.,** 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

**GAYLORD—50 E. 58th St.,** 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

**GIRAFE—208 E. 58th St.,** 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**HISAE'S—45 E. 58th St.,** 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

**INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

**KAPLAN'S AT THE DELMONICO—59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

**LA CAMELIA—225 E. 58th St.,** 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

**LE STEAK—1089 Second Ave., bet 57th & 58th Sts.,** 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

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# RESTAURANT DIRECTORY

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

**THE MAGIC PAN—149 E. 57th St.,** 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

**NEARY'S PUB—358 E. 57th St.,** 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

**NIRVANA—30 Central Park So.,** 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

**PARK PLACE—39 E. 58th St.,** 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

**PARK ROOM—36 Central Park S., in the Park Lane Hotel,** 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffeė service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hórs d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**SHEZAN—8 W. 58th St.,** 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

**TONY ROMA'S—400 E. 57th St.,** 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

**TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg.,** 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**TUCANO—333 E. 60th St.,** 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

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## Above 60th Street, East Side

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**AGORA—1550 Third Ave., at 87th St.,** 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

**AMERICAN STANHOPE—Fifth Ave., at 81st St.,** 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

**ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St.,** 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards

**CAFE DU SOIR—322 E. 86th St.,** 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V

**CARLYLE HOTEL—76th St. & Madison Ave.,** 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V

**CASA BRASIL—406 E. 85th St.,** 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards

**DAVID K'S—1115 Third Ave., at 65th St.,** 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC

**1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts.,** 535-5454. Dress opt. French Nouvelle Seafood. Spcls: warmed fresh oysters with seaweed puree, roulade of sole with anise butter, poached sea-bass chinois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree. Res. sug. D daily 6-11. Br Sun. noon-4. **(M)** AE

**FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts.,** 861-4350. Casual. Mandarin-Szechuan-Hunan Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V

**FORTUNE GARDEN—1160 Third Ave., at 68th St.,** 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V

**IL MONELLO—1460 Second Ave., at 76th St.,** 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V

**LA FOLIE—21 E. 61st St.,** 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V

**LE BOEUF A LA MODE—539 E. 81st St.,** 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC

**LE LAVANDOU—134 E. 61st St.,** 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE

**LION'S ROCK—316 E. 77th St.,** 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V

**MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts.,** 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V

**MARTY'S—1265 Third Ave., at 73rd St.,** 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V

**MAXWELL'S PLUM—1181 First Ave., at 64th St.,** 628-2100. Casual. Continental. Spcls: steamed Dungeness crab, noisette of veal, poached sea scallops with seasonal vegetables, terrine of sweetbread with orange, hazelnut buttercream cake. Res. sug. L Mon.- Fri. noon- 5. D Mon.- Sat. 5- 1:20 a.m.

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Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

**MEAT BROKERS—1153 York Ave., at 62nd St.,** 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

**PANCHO VILLA'S—1125 First Ave., at 62nd St.,** 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

**PARMA—1404 Third Ave.,** 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

**PIERRE HOTEL—2 E. 61st St.,** 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

**THE POLO—840 Madison Ave., at 69th St.,** 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.,** 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

**RUPPERT'S—1662 Third Ave., at 93rd St.,** 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

**SAMANTHA—1495 First Ave., at 78th St.,** 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.,** 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

**SILVER STAR—1236 Second Ave., at 65th St.,** 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

**SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts.,** 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

**SZECHUAN PALACE—1329 Second Ave., at 70th St.,** 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallop Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

**TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts.,** 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

**UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts.,** 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

## Above 60th Street, West Side

**ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr.,** 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

**CENTRE COURT—61 W. 62nd St.,** 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

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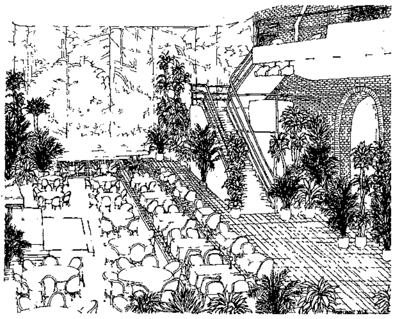

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**MRS. J'S SACRED COW**—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

**NIKKI & KELLY—359 Columbus Ave., at 77th St.,** 724-2100. Casual. American Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

**NOODLES—40 W. 72nd St.,** 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

**PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St.,** 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

**SUSHISEI—2025 Broadway, at 69th St.,** 496-0074. Casual. Japanese. Spcls: sushi, terriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

**SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts.,** 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB DC, MC, V.

**VICTOR'S CAFE—240 Columbus Ave., at 71st St.,** 595-8599. Casual Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

## Brooklyn

**GAGE & TOLLNER—374 Fulton St.,** 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**JUNIOR'S—386 Flatbush Ave. Extension,** 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

**MONTE'S VENETIAN ROOM—451 Carroll St.,** 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** *No Credit Cards.*

**THE RIVER CAFÉ—1 Water St.,** 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

**TOMMASO'S RESTAURANT—1464 86th St.,** 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

## Queens

**DAZIE'S—Sunnyside,** 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

**EL INCA—Jackson Heights,** 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

**SILVER STAR—Jackson Heights,** 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

**VILLA BIANCA—Flushing,** 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

**VILLA SECONDO—Fresh Meadows,** 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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all for latest information as to when and where hey're playing.

**NGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts.,** 242-9066. 4/8, 9, The Ronnie Matthews Trio. No credit cards.

**LUE NOTE—131 W. 3rd St.,** 475-8592. Three shows nightly, beginning at 9:30. 4/4, Sudan Baronian's Taksim near Eastern Jazz Ensemble. 4/5-10, Astrud Gilberto. 4/11, Lillian Garrett; Ken Eanes. AE, MC, V.

**HE BOTTOM LINE—15 W. 4th St.,** 228-7880. Shows at 9 & midnight. 4/6, 7, Donald Byrd and the 125th NYC Band; Carl Anderson. 4/8, 9, Steps Ahead featuring Michael Brecker, Peter Erskine, Eddie Gomez, Mike Mainieri, and Elaine Elias. No credit cards.

**HE COOKERY—University Pl., at 8th St.,** 674-4450. 4/5-30, Adelaide Hall with Ronny Whyte and Frank Tate, Tues.-Sat. at 9 & 11:15. Sun., pianist Rose 'Che-Che' Murphy. AE, MC, V.

**AGLE TAVERN—355 W. 14th St.,** 924-0275. Mon., Irish Session. 4/7, Debbie Fish & Diane Sanabria. 4/9, Hotfoot Quintet. Shows at 8:15. No credit cards.

**DDIE CONDON'S—144 W. 54th St.,** 265-8277. 4/4, 11, Bob Wilber & The Bechet Legacy. 4/5-9, Balaban & Cats. 4/10, Waymon Reed Quintet. AE, DC, MC.

**AT TUESDAY'S—190 Third Ave.,** 533-7902. 4/5-10, Mongo Santamaria, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

**.T. FIREFLY—75 Bleecker St., at Broadway,** 254-3130. Small room with a restaurant upstairs. 4/4, The Slammers. 4/5, The Fixations; New Toys. 4/6, Candy Apple. 4/7, Humans From Earth. 4/8, The Shades. 4/9, The Pinch. No credit cards.

**OLK CITY—130 W. 3rd St.,** 254-8449. 4/5, Boys of the Lough. 4/6, V. Effect. 4/7, Edwina Lee Tyler and A Piece of the World. 4/8, Allen Ginsberg. 4/9, Eric Andersen; Bill Morrissey. 4/10, Jane Brucker. No credit cards.

**REENE STREET—101 Greene St.,** 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 4/4, Tony Goldman. 4/5-7, Reggie Workman & Micky Tucker. 4/8, 9, Tina Fabrk. 4/10, Hilton Ruiz. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

**REGORY'S—63rd St. & First Ave.,** 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

**ORS D'OEUVRERIE—One World Trade Center,** 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

**AZZMANIA—40 W. 27th St.,** 532-7666. A loft with living-room environment, plus music & dancing. 4/8, 9, Claudio Roditi & 'Brazil Express'. Music starts at 9. No credit cards.

**IMMY RYAN'S—154 W. 54th St.,** 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

**ENNY'S CASTAWAYS—157 Bleecker St.,** 473-9870. 4/5, Guy & Pipp Gillette; Mark Newman. 4/6, Shane Hue. 4/7, Shawn Colvin Band. 4/8, Strangers; Floor Models. 4/9, Greg Trooper. No credit cards.

**KNICKERBOCKER SALOON—33 University Pl.,** 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 4/5-9, pianist Roland Hanna with Reggie Johnson on bass. AE, MC, V.

**MARTY'S—Third Ave. at 73rd St.,** 249-4100. 4/4-23, blues singer Joe Williams, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

**MICHAEL'S PUB—211 E. 55th St.,** 758-2272. Thru 4/16, Johnny Johnston sings, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

**MUDD CLUB—77 White St.,** 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. 4/5, Whitehouse; Will To Power. 4/6, Laraaji. 4/7, The Dark. 4/11, The Eurythmics. No credit cards.

**THE OTHER END—149 Bleecker St.,** 673-7030. 4/5, comedy night with the First Amendment. 4/6-9, Persuasions. 4/10, Gospel music with Janice Campbell; Jazz jam with Mark Suozzo. No credit cards.

**RED BLAZER, TOO—1576 Third Ave.,** 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

**SCOTT'S ON TENTH—130 Tenth Ave., at 18th St.,** 675-5604. Restaurant/jazz club. 4/5-7, singer-pianist Kim Forman. 4/8, 9, Al Bundy. 4/10, Samir Safwot. Music starts at 10. AE, CB, DC, MC, V.

**SEVENTH AVE. SO.—21 Seventh Ave. So.,** 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 4/4, 11, Ed Palermo Big Band. 4/5, David Lahm. 4/6, Nitespryte. 4/7-10, McCoy Tyner. 4/12, Tiger's Baku. MC, V.

**S.N.A.F.U.—Sixth Ave., at 21st St.,** 691-3535. 4/5, Max Navarre. 4/6, Legendary Earthlings. 4/7, Lou Tattou. 4/8, Judy Saul. 4/9, Jotters; Ice Cream Gods. 4/10, Scott Robert. 4/12, Spells. No credit cards.

**SWEET BASIL—88 Seventh Ave. So.,** 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/4, 11, Gil Evans' Orchestra. 4/5-9, Jimmy Witherspoon with Eddie Chamblee Quartet. 4/10, Thiago de Mello & Amazon. AE, MC, V.

**SWEETWATERS—170 Amsterdam Ave., at 68th St.,** 873-4100 A next-to-Lincoln Center eatery with entertainment. 4/5-16, Cissy Houston and her daughter, Whitney Houston, Tues.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

**SWING PLAZA—17 Irving Pl., at 15th St.,** 477-3728. A new jazz club in the grand tradition. 4/8, 9, The Gerry Mulligan Big Band play at 9:30 & 11:30. No credit cards

**VILLAGE GATE—Bleecker & Thompson Sts.,** 475-5120. 4/4, Johnny Ventura; Somos Musica. 4/8, 9, Herbie Mann Quartet with flutist Dave Valentin. 4/11, El Gran Combo; Jorge Dalto and his Inter-American Group. No credit cards.

**VILLAGE VANGUARD—178 Seventh Ave. So.,** 255-4037. 4/4, 11, Mel Lewis & the Jazz Orchestra. 4/5-10, Shirley Horn Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

**VILLAGE WEST—577 Hudson St., bet. Bank & West 11th,** 691-2791. 4/5-10, singer Maxine Sullivan with pianist Jane Jarvis and Marsha Johnson on bass. AE, CB, DC, MC, V.

**THE WEST END—2911 Broadway,** 666-9160. Jazz, nightly from 9. 4/10, Konitz & Katz. 4/13-16, Willis "Gator Tail" Jackson. MC, V.

**ZINNO—126 W. 13th St.,** 924-5182. Italian restaurant with music starting at 9. 4/4-9, pianist Ray Bryant with Jimmy Rowser on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

## Country/Western

**CITY LIMITS—10th St. & Seventh Ave.,** 243-2242. Country music and dancing. No credit cards.

**LONE STAR CAFE—Fifth Ave., at 13th St.,** 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

## Comedy/Magic

**BIG APPLE COMEDY ROOM—157 E. 55th St.,** 752-2040. Mon., Tues., talent showcase. 4/9, comedienne/mc Nancy Redman with Fred Stoller, Bill Keller, and others. Shows at 9:30 and midnight. No credit cards.

**CATCH A RISING STAR—1487 First Ave.,** 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

**COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St.,** 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

**DANGERFIELD'S—1118 First Ave.,** 593-1650. Thru 4/9, comedian-impressionist Dennis Blair, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

**GOOD TIMES—449 Third Ave.,** 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. 4/4, comedian Hiram Kastin. AE, MC. V.

**IMPROVISATION—358 W. 44th St.,** 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

**MAGIC TOWNE HOUSE—1026 Third Ave.,** 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

**MONKEY BAR—60 E. 54th St.,** (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

**MOSTLY MAGIC—55 Carmine St.,** 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson & comedian Terry Day. Fri., magician Slydini. Sat., magician Peter Maloney. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

**SABRINA—106 E. 19th St.,** 477-6220. Comedy showcase every Sat. at 10. Mon., singer-pianist Audrey Thomas. Tues., Laura Flint. Wed., Scott Berry. Thurs., Robert Salone. Fri., Carmen & Keller. AE, CB, DC, MC, V.

## Disco/Dancing

**ADAM'S APPLE—1117 First Ave.,** 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

**BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts.,** 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

**JIMMY WESTON'S—131 E. 54th St.,** 838-8384. Restaurant which serves up jazz and dancing, thru 4/16, jazz pianist Dorothy Donegan, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

**THE RED PARROT—617 W. 57th St.,** 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

**REGINE'S—502 Park Ave.,** 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

**ROSELAND—239 W. 52nd St.,** 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

**S.O.B.'s—204 Varick St.,** 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 4/5, 12, Clarice Taylor. 4/6, 13, Toninho Horta. 4/7, Clive Stevens "Brazilian Funk." 4/8, 9, Loremil Machado & Sarava Bahia Band. 4/10, Marco Silva Trio. AE, V.

**37TH ST. HIDEAWAY—32 W. 37th St.,** 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

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## Floor Shows/Cabaret

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

**CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts.,** 924-3499. American-Continental restaurant with cabaret. 4/5-9, 12-16, comedian Jay Leno with singer Frieda Williams, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11:30. AE, MC, V.

**CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington).** 752-8080. Shows Sun., Tues.-Fri. at 9:30 & midnight, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

**FREDDY'S—308 E. 49th St.,** 888-1633. Restaurant/bar/cabaret. 4/7 at 8:30, Rick Hardeman. 4/7-9 at 11, Maureen McGovern. AE, MC, V.

**IBIS—151 E. 50th St.,** 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

**THE INNER CIRCLE—113 Jane St., at West St.,** 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 4/8, 9 at 8:30, The High Heeled Women in *Made in Hollywood.* AE, MC, V.

**O'NEALS' 43RD STREET—147 W. 43rd St.,** 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. AE, CB, DC, MC, V.

**PALSSON'S—158 W. 72nd St.,** 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. — Sat. at 8:30 and 11:30, *"Forbidden Broadway,"* a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!* revue. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

**PANACHE—1409 Sixth Ave.,** 765-5080. Restaurant/cabaret. 4/4, Lela Rhodes. 4/5, Bill Dexter. 4/6, 11, *Two Old Broads* musical revue. 4/7, 13, Sheree Sano and Mike Kissel. 4/8, 9, *Higher Jinks* musical revue. AE, MC, V.

**PLAYBOY CLUB—5 E. 59th St.,** 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

**RAINBOW GRILL—30 Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Bob January and his Satin Swing Orchestra with Barbara Lea, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

**SARDI'S—234 W. 44th St.,** 221-8440. **The Club Room:** *It's Better with a Band* musical revue featuring Catherine Cox, Jenifer Lewis, Scott Bakula, and Nancy LaMott. Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

**S.P.Q.R.—133 Mulberry St.,** 925-3120. **Upstairs:** Thru 4/23, *Peaches and Bananas*—a burlesque musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

**THE WILD CAT SALOON—227 E. 56th St.,** 486-7733. New York's newest cabaret with a daring 'Crazy Horse"-type revue featuring the Wild Cat Girls and the Phillipe Genty Puppets. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

## Hotel Rooms

**ALGONQUIN—59 W. 44th St.,** 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. (Wed. & Thurs. Steve Ross celebrates *Britain Salutes New York).* AE, CB, DC, MC.

**AMERICAN STANHOPE—Fifth Ave., at 81st St.,** 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

**CARLYLE—Madison Ave. & 76th St.,** 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/14, Barbara Cook sings Tues.-Sat. 10 & midnight. 4/15, Bobb Short returns. **Bemelmans Bar:** Jazz-pianist Barbar Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V

**GRAND HYATT—Park Ave., at 42nd St.,** 883-1234 **The Crystal Fountain:** Contemporary restauran with string quartet Mon.-Sat. **Trumpet's:** Elegar nouvelle-cuisine restaurant with pianist, John Coo Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Ea Rose plays Tues. AE, CB, DC, MC,

**HILTON—53rd St. & Sixth Ave.,** 586-7000. **Mirag** Roland Granier de Lafayette plays piano Tues.-Sat 5-midnight, replaced Sun. & Mon. by John Morro **Sybils:** Thru 4/16, Gloria Kaye and the Tom Hanlo Band, Mon.-Sat., at 10 & midnight, dining & dancin until 4 a.m. **Hurlingham's:** Pianist Ruth Andrew Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC,

**INTER-CONTINENTAL—111 E. 48th St** 755-5900. **Barclay Terrace:** Pianist-composer I ving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V

**PIERRE—Fifth Ave., at 61st St.,** 838-8000. **Th Cafe:** The Bucky Pizzarelli Trio with Tony Monte o piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC,

**PLAZA—Fifth Ave., at 59th St.,** 759-3000. **Edwar ian Room:** Dance music by the Arnie Grant Quarte Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC,

**SHERATON CENTRE—52nd St. & Seventh Ave** 581-1000. **Caffe Fontana:** Continental restauran Piano bar entertainment, 5-1 a.m. nightly. **Rainier'** Exquisite restaurant with singer-pianist Barbara Ros entertaining Mon.-Sat. from 7:30-11:30. **La Rond** Thru 5/14, *Paradise on Ice* (ice revue), Mon.-Sat. 9:30 and 11:30. Dance music between and afte shows. AE, CB, DC, MC,

**SHERRY-NETHERLAND—781 Fifth Ave** 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon Sat. 7:30-1 a.m. AE, DC, MC

**ST. REGIS SHERATON—Fifth Ave., at 55th St** 753-4500. **King Cole Room:** Thru 4/30, *Some E chanted Evening, The Songs of Rodgers and Ha merstein* starring Laurie Beechman, Ernestin Jackson, Lisby Larson, Russ Thacker, and Martin Vic novic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-sing Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor'** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 4/1 Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC,

**WALDORF-ASTORIA—Park Ave. & 50th St** 355-3000. **Peacock Alley:** Pianist Jimmy Lyon play Tues.-Sat. 6-10 p.m. Lynn Richards entertains fro 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:3 a.m. **The Hideaway:** From 4/5, singer-piani George Feyer returns, Tues.-Sat. 9-1 a.m. **Cockta Terrace:** The Michael Favata Trio play Tues.-Sat 7-1 a.m. Pianist-singer Janina Serden plays Sun. Mon. AE, CB, DC, MC,

## Piano Rooms

**CARNEGIE TAVERN—165 W. 56th St.,** 757-952 4/4-30, pianist Joe Derise, Mon.-Fri., 9-midnight. AE, DC, MC,

**DAVID K'S—1115 Third Ave., at 65th St.,** 371-909 **Aquarium Lounge:** Singer-pianist Berri Blair play Tues.-Sat., 8-1 a.m. AE, DC

**DON'T TELL MAMA—343 W. 46th St.,** 757-078 **The Backroom:** A new cabaret/piano bar. 4/ Carol Dorian; Ann Hampton Callaway. 4/5, Ol Friends. 4/6-9, Rita Gardner; Phyllis Newman. 4/1 Allan Lozito. Shows at 8:30 & 11. No credit card

**DUPLEX—55 Grove St.,** 255-5438. Cabaret/pian bar. 4/4, 11, Billy & Tiffany. 4/8, 15, Nan Mason. 4 9, 16, Mr. Ruby Rims. 4/10, Clay Coury. No credit card

**HANRATTY'S—1754 Second Ave.,** 289-3200. 4/4 Judy Carmichael. 4/5-9, 12-16, Neville Dickie. AE

**LE VERT GALANT—109 W. 46th St.,** 382-0022 Great French restaurant. Pianist/singer Byron Som mers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V

**MRS. J'S SACRED COW—228 W. 72nd St.** 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Ro Glover takes over. AE, CB, DC, MC, V

**NICKELS—227 E. 67th St.,** 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V

**RACHEL'S—25 Hudson St.,** 334-8155. Singer-pianist Stephane Donet performs Tues.-Thurs., Sun. 7:30 midnight, Fri.-Sat. to 1 a.m. AE, MC, V

**RUPPERT'S—Third Ave. at 93rd St.,** 831-1900 Piano bar/restaurant. Wed., Dan Riddle at the piano Thurs., Richard Kaplan. Fri., George Ziskand. Sat. singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V

# RADIO HIGHLIGHTS

### Wed., Apr. 6

2:06/WQXR-AM/FM—**Mendelssohn:** Sym #5 n d, Op. 107.
3:00/WNCN—**Schumann:** Sym #3 in E-Flat, Op. 97 "Rhenish" Solti).
4:00/WNCN—**Liszt:** Mephisto Waltz #2 Katsaris).
5:00/WNCN—**Haydn:** Horn Cto #1 in D (Smith/Kapp).
5:06/WQXR-AM/FM—**Nielsen:** Symphonic Rhapsody.
6:00/WNCN—**Coleridge-Taylor:** Clarinet Qnt (Kireilis, Lamont String Qt).
6:30/WNYC—**Vaughan Williams:** Sym #2 "London" (Previn).
7:00/WNCN—**Barber:** Adagio for Strings, Op. 11 (Previn).
7:06/WQXR-AM/FM—**Handel:** Water Music Suite #2 in D.
8:00/WNCN—**Bartók:** Six Hungarian Folk Songs (DeCormier). Live rom WNCN's performance studio.
8:06/WQXR-AM/FM—**Tchaikovsky:** Piano Cto #2 in G.
9:00/WNYC—**Tchaikovsky:** Sym #6 "Pathetique" (Guilini). Simulcast with WNET-TV.
10:00/WNCN—**Beethoven:** Sym #6 in F, Op. 68 "Pastoral" Järvi).
11:00/WNCN—**Tcherepnin:** Violin & Cello Duo, Op. 49 Pascal, Tortelier).
**WNYC—Ives:** Four Emerson Transcriptions Deutsch).

### Thurs., Apr. 7

2:06/WQXR-AM/FM—**Debussy:** Rondes des Printemps from Images or Orch.
3:00/WNCN—**Janácek:** Sinfonietta (Szell).
**WNYC—Berio:** Coro.
4:00/WNCN—**Bach:** English Suite #6 in d Gould).
5:00/WKCR—Opera Topics: A Meeting with Carlo Bergonzi.
**WNCN—Avison:** Cto Grosso #11 in G after Scarlatti (Marriner).
5:06/WQXR-AM/FM—**Beethoven:** Rondo a capriccio in G, Op. 129.
6:00/WNCN—**Chausson:** Poème de l'amour et de la mer, Op. 19 (De Los Angeles/ Jacquillat).
6:30/WNYC—The Musical Worlds of Kurt Weill: Mack the Knife and All That Jazz.
7:00/WNCN—**Casadesus:** Piano Cto, Op. 37 (Casadesus/ Martinon).
8:00/WNCN—**Bach:** Flute & Harpsichord Sonata #1 in b (Robison, Cooper).
**WNYC—Schubert:** E-Flat Piano Trio, Op. 100.
9:00/WNCN—**Wagner:** Das Rheingold (Nimsgern, Becht, Schnaut, Jerusalem, Tear, De Gaetani/Solti).
11:00/WNYC—**Britten:** Les Illuminations (Teyte, Rahck).

### Fri., Apr. 8

2:06/WQXR-AM/FM—**Saint-Saëns:** Violin Cto #3 in b, Op. 61.
3:00/WNCN—**Suk:** Fantastic Scherzo, Op. 16 (Belohlávek).
**WNYC**—Music by **Webern.**
4:00/WNCN—**Ippolitov-Ivanov:** Caucasion Sketches (Abravanel).
5:00/WNCN—**Arriaga:** Sym in D (Cobos).
6:00/WNCN—**Weber:** Piano Sonata #2 in A-Flat, Op. 39 (Bar-Illan).
7:00/WNCN—**Tartini:** Cello Cto in A (Rostropovich/Sacher).
7:06/WQXR-AM/FM—**Chopin:** Scherzo #4 in E, Op. 54.
7:30/WNYC—**Salinen:** The Horseman (Soederblom).
8:00/WNCN—**Pergolesi:** Cantata "Orfeo" (Aston Magna Chamber Ensemble).
9:00/WNCN—**Webern:** Six Bagatelles, Op. 9 (Mendelssohn String Qt).
9:06/WQXR-AM/FM—**Tchaikovsky:** Sym #4 in f, Op. 36.
11:00/WNCN—**Saint-Saëns:** Clarinet & Piano Sonata, Op. 167 (Stoltzman, Vallecillo).
**WNYC**—New Sounds: Fripp & Eno's "Evening Star." Music by the Roches, Sakari Kukko, Tangerine Dream, others.

### Sat., Apr. 9

10:06 a.m./WQXR-AM/FM—**Boccherini:** Sym #5 in B-Flat, Op. 12.
11:00 a.m./WNCN—**Tchaikovsky:** Voyevode, Op. 78 (Maga).
12:00/WNCN—**Brahms:** Piano Qt #1 in g, Op. 25 (Serkin).
1:00/WNCN—**Ibert:** Escales (Martinon).
2:00/WQXR-AM/FM—**Rossini:** The Barber of Seville (von Stade, Elvira, Blake, Bruscantini, Montarsolo/ Tchakarov). Live from the Metropolitan Opera.
3:00/WNCN—**Thomson:** The River Suite (Stokowski).
4:00/WNCN—**Rodrigo:** Fantasia para un Gentilhombre (Lagoya/ Almeida).
5:00/WNCN—**Mozart:** Sym #40 in g (Karajan).
5:20/WQXR-AM/FM—**Rimsky-Korsakov:** Fantasy on Russian Themes, Op. 33.
6:00/WNCN—**Szymanowski:** Sym #3, Op. 27 "Song of Night" (Karczykowski/ Dorati).
6:30/WQXR-AM/FM—**Weber:** Scenes from unfinished opera "Rübezahl."
7:00/WNCN—**Rachmaninoff:** Symphonic Dances, Op. 45 (Kondrashin).
8:00/WNCN—**Onslow:** Qt, Op. 8, #1 (Jarry, Caracilly, Collot, Tournus).
**WNYC—Shostakovich:** Piano Cto #2 (Markova/Chung).
9:00/WNCN—**Saint-Saëns:** Samson and Delilah (Obraztsova, Domingo, Bruson/ Barenboim).
9:06/WQXR-AM/FM—**Brahms:** Sym #2 (Levi).
11:00/WNYC—New Sounds: Steve Reich's "Music for 18 Musicians."

### Sun., Apr. 10

10:06 a.m./WQXR-AM/FM—**Boccherini:** Qnt #3 in B-Flat for Guitar & Strings.
11:00 a.m./WNCN—**Kodály:** Peacock Variations (Kertész).
12:00/WNCN—**Fauré:** Violin & Piano Sonata in A, Op. 13 (Ferras, Barbizet).
**WNYC—Handel:** Lucretia (Chamber Music Society of Lincoln Center).
1:00/WNCN—**Dvorák:** Sym #9 in e, Op. 95 "New World" (Solti).
2:00/WNYC—**Segovia:** The Legend.
3:00/WNCN—**Handel:** Cto Grosso in d, Op. 6, #10 (Leppard).
3:06/WQXR-AM/FM—**Mozart:** Piano Cto #27 in B-Flat (Mehta).
4:00/WNCN—**Haydn:** Piano Trio in d (Beaux Arts Trio).
5:00/WNCN—**Rachmaninoff:** Piano Sonata #2 in b-flat, Op. 36 (Horowitz).
6:00/WNCN—**Mozart:** Sym #30 in D (Krips).
7:00/WNCN—**Beethoven:** Egmont, Op. 84: Incidental Music (Lorengar/Szell).
7:06/WQXR-AM/FM—**Britten:** Morris Dance from Gloriana.
8:00/WNYC—**Elgar:** Cello Cto in e (Ma/ Fruhbeck de Burgos).
8:06/WQXR-AM/FM—**Janaçek:** The Cunning Little Vixen.
10:00/WNCN—**Schumann:** Frauenliebe und Leben, Op. 42 (Stich-Randall, Jones).
**WNYC—Mozart:** 2 Concert Arias (Blegen/ Zukerman).

### Mon., Apr. 11

2:06/WQXR-AM/FM—**Tchaikovsky:** Sym #5 in e.
3:00/WNYC—The Music of Brian Fennelly.
4:00/WNCN—**Haydn:** Cello Cto in D, Op. 101 (Varga/Dorati).
5:06/WQXR-AM/FM—**Turina:** La Procesión del Rocío, Op. 9.
6:30/WNYC—**Berwald:** String Qt (Copenhagen String Qt).
7:00/WNCN—**Ginastera:** Qt #1 (Philarte String Qt).
7:06/WQXR-AM/FM—**Sinding:** Suite in a, Op. 10.
8:00/WNYC—**Villa-Lobos:** Uirapurú (Stokowski).
8:06/WQXR-AM/FM—**Taneyev:** Sym #4 in c.
9:00/WNCN—**Wagner:** Siegfried: Acts I-II (Jung, Zednik, McIntyre, Becht, Hübner, Sharp/ Boulez). Simulcast with WNET-TV.
9:06/WQXR-AM/FM—**Elgar:** Dream of Gerontius, Op. 38 (Norman, Burrows, Shirley-Quirk/Oliver).
11:00/WNYC—**Albeniz:** Iberia, Book 2 (Block).

### Tues., Apr. 12

2:06/WQXR-AM/FM—**Shostakovich:** Piano Cto #1 in c, Op. 35.
3:00/WNCN—**Mozart:** Violin Cto #3 in G (Laredo/Mitchell).
**WNYC—Cage:** Sonatas & Interludes for Prepared Piano.
4:00/WNCN—**Beethoven:** Grosse Fuge in B-Flat, Op. 133 (Guarneri String Qt).
5:00/WNCN—**Sibelius:** Pohjola's Daughter, Op. 49 (Bernstein).
5:06/WQXR-AM/FM—**Chopin:** Preludes, Op. 28, #6-9.
6:30/WNYC—**Britten:** Piano Cto #1 in D (Mitchell, Strickland).
7:00/WNCN—**Nardini:** Violin Sonata in D (Grumiaux, Hajdu).
7:06/WQXR-AM/FM—**Handel:** Harp Cto in F, Op. 4.
8:00/WNCN—**C.P.E. Bach:** Trio Sonata for 2 Violins & Continuo in G (Perlman, Zukerman, Eddy, Sanders).
**WNYC—Sessions:** The Black Maskers Suite (Handl).
9:00/WNCN—**Schubert:** Sonata in B-Flat (Shehori).
9:06/WQXR-AM/FM—Music of Charles Tomlinson Griffes (Milnes, Stapp, Parker, Oldham, Ozawa, Griffes).
11:00/WNYC—**Bliss:** Qnt for Oboe & Strings (Lucarelli).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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# TELEVISION

## Daytime, Apr. 6-8 and 11-12

- **2 WCBS** 212-975-4321
- **4 WNBC** 212-664-4444
- **5 WNEW** 212-535-1000
- **7 WABC** 212-887-7777
- **9 WOR** 212-764-7000
- **11 WPIX** 212-949-1100
- **13 WNET** 212-560-2000
- **21 WLIW** 516-454-8866
- **31 WNYC** 212-566-3112
- **H HOME BOX OFFICE** 212-484-1100
- **S SHOWTIME** 212-880-6600
- **N UPTOWN** 212-942-7200
- **W WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

**6:00**
- 2 Daybreak
- 4 Today in New York
- 5 New Zoo Review
- 7 News
- 9 Joe Franklin
- 11 Wed/Aprenda Ingles
  - Thu,Tue/I Dream of Jeannie
  - Fri/Gigglesnort Hotel
  - Mon/Carrascolendas
- H Tue/Reptiles and Amphibians
- S Wed/Two Dangerous Ladies
  - Fri/Dot and the Bunny

**6:05**
- H Wed/Reptiles and Amphibians

**6:30**
- 2 News
- 4 Early Today
- 5 Popeye
- 11 Adventures of Mr. Magoo
- H Fri/Video Jukebox

**6:45**
- H Thu/**Movie:** Treasure Island

**6:55**
- H Mon/**Movie:** Treasure Island

**7:00**
- 2 News
- 4 Today
- 5 World's Greatest Cartoon Show
- 7 Good Morning America
- 9 Jimmy Swaggart
- 11 Tom and Jerry
- H Wed/Video Jukebox
  - Fri/Blondie
  - Tue/HBO Magazine
- S Wed/Cookie Goes to the Hospital
  - Thu,Mon/My Seventeenth Summer
  - Tue/Who Wants to Be a Hero

**7:30**
- 9 Jim Bakker
- 11 Pink Panther
- H Wed/Fraggle Rock
  - Tue/**Movie:** Excalibur
- S Wed/**Movie:** Pajama Tops
  - Fri/**Movie:** Ticket to Heaven
  - Tue/**Movie:** Excalibur

**8:00**
- 11 Superfriends
- H Wed/**Movie:** The Four Seasons
  - Fri/**Movie:** Evil Under the Sun
- S Thu/**Movie:** Pray TV
  - Mon/The Great Gilly Hopkins

**8:30**
- 5 Flintstones
- 9 Wed,Mon/Meet the Mayors
  - Thu/Nine on N.J.
  - Fri/Newark and Reality
  - Tue/N.Y. Report
- 11 Tom & Jerry & Friends
- H Thu/**Movie:** The Looney Bugs Bunny Movie
  - Mon/**Movie:** Beyond the Reef

**9:00**
- 2 Match Game
- 4 Donahue
- 5 I Love Lucy
- 7 Morning Show
- 9 Straight Talk
- 11 Great Space Coaster
- S Mon/Cookie Goes to the Hospital

**9:30**
- 2 Jokers Wild
- 5 Make Room For Daddy
- 11 Mon-Thu/Flipper
  - Fri/Insight
- S Wed,Fri,Mon/Aerobicise

**10:00**
- 2 $25,000 Pyramid
- 4 Facts of Life
- 5 Welcome Back Kotter
- 9 Romper Room
- 11 Civic Programming
- H Wed/**Movie:** Honky Tonk Freeway
  - Thu/**Movie:** The Wrath of Khan
  - Fri/**Movie:** McLintock!
  - Mon/**Movie:** The Four Seasons
  - Tue/**Movie:** The Salamander
- S Wed/**Movie:** Her Twelve Men
  - Thu/**Movie:** The Stratton Story
  - Fri,Tue/**Movie:** Intruder in the Dust
  - Mon/**Movie:** The Last Hunt
- W Wed/**Movie:** The Wrath of Khan
  - Thu/**Movie:** Sea Wolves
  - Fri/**Movie:** The Amateur
  - Mon/**Movie:** Who Has Seen the Wind
  - Tue/**Movie:** Buddy Buddy

**10:30**
- 2 Child's Play
- 4 Sale of the Century
- 5 All in the Family
- 7 Card Sharks

**11:00**
- 2 Price Is Right
- 4 Wheel of Fortune
- 5 Hour Magazine
- 7 Love Boat
- 9 Tic Tac Dough
- 11 Candid Camera

**11:30**
- 4 Dream House
- 9 You Asked For It
- 11 Odd Couple
- S Wed/Hollywood
  - Fri/Short Picks

**12 NOON**
- 2 Tattletales
- 4 Battlestars
- 5 Tom Cottle
- 7 Family Feud
- 9 W News
- 11 Rhoda
- H Wed,Mon/The Envelope, Please
  - Thu/Strippers
  - Fri/Kamikaze: Mission of Death
  - Tue/**Movie:** The Fugitive Family
- S Wed/**Movie:** Mountain Family Robinson
  - Thu/**Movie:** The Wrath of Khan
  - Fri/**Movie:** I Ought to Be in Pictures
  - Mon/**Movie:** Ticket to Heaven
  - Tue/**Movie:** Continental Divide

**12:30**
- 2 Young and the Restless
- 4 Search for Tomorrow
- 5 Midday
- 7 Ryan's Hope
- 11 News
- H Wed/The Wonder of It All
  - Fri/**Movie:** Carbon Copy
  - Mon/**Movie:** For Your Eyes Only
- W Vegetable Soup

**1:00**
- 4 Days of Our Lives
- 7 All My Children
- 9 Wed/**Movie:** A Bullet for Sandoval (1970). Ernest Borgnine, George Hilton.
  - Thu/In Search Of
  - Fri/**Movie:** Desperate Journey (1942). Errol Flynn, Ronald Reagan.
  - Mon/**Movie:** Prisoner of Zenda (1952). Stewart Granger, Deborah Kerr.
  - Tue/**Baseball:** Mets vs. Philadelphia
- 11 700 Club
- H Thu/**Movie:** Beyond the Reef
- W Wed/Mystery on the Moor
  - Thu/**Movie:** S.O.B.
  - Fri/**Movie:** Clash of the Titans
  - Mon/**Movie:** Shoot the Moon
  - Tue/**Movie:** Cannonball Run

**1:30**
- 2 As the World Turns
- 9 Thu/**Movie:** Mets vs. Phillies

**1:50**
- 5 News

**2:00**
- 4 Another World
- 5 Chico and the Man
- 7 One Life to Live
- 11 Wed,Thu,Mon/Magic Garden
  - Fri/Big Blue Marble
  - Tue/**Baseball:** Yankees vs. Detroit
- H Wed/**Movie:** Excalibur
  - Fri/Video Jukebox
  - Tue/**Movie:** Evil Under the Sun
- S Wed,Fri,Mon/Aerobicise
  - Thu/**Movie:** Excalibur
  - Tue/Who Wants to Be a Hero
- W Wed/**Movie:** Buddy Buddy

**2:30**
- 2 Capitol
- 5 World's Greatest Cartoon Show
- 11 Wed-Mon/Krofft Superstars
- H Thu/**Movie:** The Looney Bugs Bunny Movie
  - Fri/Blondie
- S Wed/Santana-Heart
  - Fri/**Movie:** The Great Sinner
  - Mon/**Movie:** The High Cost of Loving
  - Tue/Introducing: Janet

**3:00**
- 2 Guiding Light
- 4 Fantasy
- 7 General Hospital
- 9 Wed,Fri,Mon/Ironside
- 11 Wed-Mon/Tom and Jerry and Friends
- H Mon/**Movie:** Beyond the Reef
- W Fri/**Movie:** Cannery Row
  - Tue/**Movie:** Conan The Barbarian

**3:15**
- W Thu/**Movie:** Continental Divide

**3:30**
- 9 Tue/Music World
- 11 Wed-Mon/Scooby Doo
- H Fri/Reptiles and Amphibians
- S Tue/**Movie:** Mountain Family Robinson
- W Mon/**Movie:** Mephisto

**4:00**
- 2 Barnaby Jones
- 4 Wed-Mon/Mary Tyler Moore
  - Tue/Hot Hero Sandwich
- 5 Wonder Woman
- 7 Edge of Night
- 9 Wed,Fri,Mon,Tue/In Search Of
- 11 Wed-Mon/Pink Panther
- 13 Sesame Street (cc)
- H Thu/**Movie:** Treasure Island
  - Tue/HBO Magazine
- S Wed/**Movie:** A Whale of a Tale
  - Mon/Cookie Goes to the Hospital
- W Wed/**Movie:** Green Ice

**4:10**
- 9 Thu/Kiner's Korner

**4:30**
- 4 Wed-Mon/More Real People
- 7 Wed/After School Special
  - Thu-Tue/People's Court
- 9 Wed/**Movie:** I Was a Teenage Werewolf (1957). Michael Landon, Yvonne Lime.
  - Thu/**Movie:** Cat Girl (1957). Barbara Shelley, Robert Ayres.
  - Fri/**Movie:** I Walked With a Zombie (1943). Frances Dee, Tom Conway.
  - Mon/**Movie:** King Kong vs. Godzilla (1963). Michael Keith, James Hagi.
  - Tue/**Movie:** Son of Kong (1933). Helen Mack, Robert Armstrong.
- 11 Happy Days Again
- H Wed/Fraggle Rock
  - Fri/Staying Alive
  - Mon/**Movie:** Treasure Island
  - Tue/Reptiles and Amphibians
- S Thu/Dot and the Bunny
  - Fri/Witch's Sister
  - Mon/The Great Gilly Hopkins

**5:00**
- 2 4 7 News
- 5 6 Million Dollar Man
- 11 Little House on the Prairie
- 13 Mister Rodgers
- H Wed/Reptiles and Amphibians
- W Thu/Witch's Sister
  - Fri/Cher

**5:30**
- 13 Electric Company
- H Fri/Fraggle Rock
  - Tue/**Movie:** Excalibur
- S Mon/My Seventeenth Summer
  - Tue/**Movie:** Excalibur
- W Tue/Introducing: Janet

## Evening, Apr. 6-8 and 11-12

### Wed., Apr. 6

**6:00**
- 2 4 7 News
- 5 Three's Company
- 9 BJ/Lobo Show
- 11 Jeffersons
- 13 3-2-1 Contact (cc)
- 21 Latenight
- 31 Brooklyn College Presents
- H **Movie:** The Four Seasons
- S **Movie:** Pajama Tops
- W Easter Story

**6:30**
- 5 WKRP in Cincinnati
- 11 Barney Miller
- 13 N.J. Nightly News
- 31 City Comment
- W News

**6:45**
- 31 News from City Hall

**7:00**
- 2 4 7 News
- 5 M*A*S*H
- 9 Soap
- 11 Alice
- 13 Nightly Business Report
- 21 Over Easy
- 31 Righteous Apples
- W **Movie:** Mephisto

**7:30**
- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 Entertainment Tonight
- 9 Benny Hill
- 11 News
- 13 MacNeil/Lehrer
- 21 Answer Wise
- 31 Say Brother

**8:00**
- 2 Zorro and Son
- 4 Real People
- 5 PM Magazine
- 7 High Performance
- 9 **Basketball:** Knicks vs. Boston
- 11 **Movie:** Evening in Byzantium (1978). Glenn Ford, Shirley Jones. Part I.
- 13 National Geographic Special: Born of Fire
- 21 All Creatures Great and Small
- 31 Burglar Proofing
- H **Movie:** Excalibur
- N **Movie:** Lumiere
- S **Movie:** Mountain Family Robinson

**8:30**
- 2 Square Pegs

5 Carol Burnett
9 Lie Detector
31 For Your Information

9:00
2 **Movie:** In Defense of Kids (1983). Blythe Danner, Sam Waterston.
4 Facts of Life
5 Merv Griffin
7 Ryan's Four
3 The Giulini Concerts
1 Freedom to Speak
1 Life on Earth

:30
4 Taxi
1 Doctor in the House
W **Movie:** Fists of the White Lotus

0:00
4 Quincy
5 11 News
13 China Eyes
21 To the Manor Born
1 At the Rosebud
N **Movie:** Andy Warhol's Bad
S **Movie:** Merry-Go-Round

0:30
9 Apple Polishers
1 News
1 Butterflies
1 Freedom to Speak
H Yesterday Show

1:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
1 Odd Couple
3 Masterpiece Theatre: Private Schulz
1 Inside Business Today
H The Envelope, Please

1:30
2 Hart to Hart
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
1 Saturday Night
1 Latenight
H Honky Tonk Freeway
S Bizarre
W Joy of Letting Go

**2 MIDNIGHT**
5 Mission: Impossible
7 The Last Word
N **Movie:** Andy Warhol's Frankenstein
S Santana-Heart

2:30
4 David Letterman
9 Chronicle
1 Star Trek
W **Movie:** Boogeyman

2:40
2 **Movie:** Outside Chance (1978). Yvette Mimieux, Beverly Hope Atkinson.

:00
5 Hogan's Heroes
7 **Movie:** Mustang Country (1976). Joel McCrea, Robert Fuller.
9 World Concern Special

:20
H **Movie:** Evilspeak

:30
4 11 News
5 Love American Style
S **Movie:** Hearts and Minds

2:00
2 News
5 **Movie:** Breakthrough (1950). David Brian, Frank Lovejoy. War drama.
9 Joe Franklin

11 **Movie:** Escapade in Japan (1957). Teresa Wright, Cameron Mitchell.
W **Movie:** Mephisto

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Action Man (1967). Jean Gabin, Robert Stack. Bank robbery suspense tale.
H **Movie:** The Four Seasons

3:25
S **Movie:** Merry-Go-Round

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott & Costello
W **Movie:** Fists of the White Lotus

4:50
H **Movie:** Honky Tonk Freeway

5:00
7 Listen & Learn
11 Focus: New Jersey

5:15
S **Movie:** A Whale of a Tale

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

## Thu., Apr. 7

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 N.Y.U. Broadcast Lab
H **Movie:** The Wrath of Khan
S **Movie:** Pray TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** Sea Wolves

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Between Life and Death
31 Marva Collins's Excellence in Education

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Condo
9 **Movie:** X, Y, and Zee (1972). Elizabeth Taylor, Michael Caine. Husband and wife have an affair with the same woman.
11 **Movie:** Evening in Byzantium (1978). Part II. See Apr. 6, 8 p.m.
13 Inside Story: Dateline Moscow
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Soup for One
N **Movie:** Stevie
S Miss Pat Collins's 20th Anniversary Show

8:30
5 Carol Burnett
7 Amanda's
13 Sneak Previews
21 Feeling Fine!
31 Afro-American Perspectives

9:00
2 Simon and Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery!
21 Sneak Previews
31 Humanities Through the Arts
S **Movie:** The Wrath of Khan
W **Movie:** Alien

9:30
4 Cheers
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
H Not Necessarily the News

10:00
2 Tucker's Witch
4 Hill Street Blues
5 11 News
7 20/20
9 Newark and Reality
13 **Movie:** All That Heaven Allows (1956). Jane Wyman, Rock Hudson.
21 Long Island Speak-out
31 Japan: Living/Changing Tradition
H **Movie:** Conan the Barbarian
N **Movie:** Days of Heaven

10:30
9 Latin New York
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Long Island Week
31 Focus on Society
S Loving Friends and Perfect Couples
W **Movie:** Private Nurse

11:30
2 Masters Golf Highlights
4 Tonight
5 Mary Hartman, Mary Hartman
7 News Viewpoint
9 Racing From Yonkers
11 Saturday Night
13 Soundstage Special: Marshall Tucker Band
21 Latenight
31 American Story
S A New Day in Eden

11:45
2 Quincy

**12 MIDNIGHT**
5 Mission: Impossible
9 The Saint
N **Movie:** La Cage aux Folles
S **Movie:** Excalibur

12:10
H Strippers

12:30
4 David Letterman
9 Paul Hogan
11 Star Trek
W **Movie:** S.O.B.

12:50
H Five American Guns

12:55
2 McCloud

1:00
5 Hogan's Heroes
7 **Movie:** Southern Star (1969). George Segal, Ursula Andress.
9 World Vision Special

1:30
4 11 News
5 Love, American Style

1:50
H **Movie:** Beyond the Reef

2:00
5 **Movie:** Carson City (1952). Randolph Scott, Raymond Massey. Controversy over a railroad pits brothers against each other.
9 Joe Franklin
11 **Movie:** Marriage Italian-Style (1964). Sophia Loren, Marcello Mastrioanni.

2:30
4 Mary Tyler Moore
S **Movie:** The Amateur

3:00
4 Mary Tyler Moore
9 **Movie:** East of Sumatra (1953). Jeff Chandler, Marilyn Maxwell.
W Best of Floyd

3:20
H **Movie:** The Wrath of Khan

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Alien

4:30
4 News
11 Abbott and Costello
S Miss Pat Collins's 20th Anniversary Show

5:00
7 Listen & Learn
11 Biography

5:15
H Not Necessarily the News

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:45
H Strippers

## Fri., Apr. 8

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Are You Listening
H **Movie:** McLintock!
S **Movie:** I Ought to Be in Pictures
W Best of Floyd

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 To be announced
W **Movie:** The Amateur

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 **Special:** It's a Dead End
5 PM Magazine
7 Benson
9 **Basketball:** Nets vs. Detroit
11 **Movie:** The Life and Times of Judge Roy Bean (1972). Paul Newman, Victoria Principal.
13 Washington Week in Review
21 The Nature of Things
31 Black Film Festival
H **Movie:** A Little Sex
N **Movie:** Get Out Your Handkerchiefs
S **Movie:** Partners

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week

9:00
2 To be announced
4 Knight Rider
5 Merv Griffin
7 Renegades
13 Picasso—A Challenge
21 **Movie:** It Started With Eve (1941). Robert Cummings, Deanna Durbin.
31 Amanecer
W **Movie:** Cat People

9:30
31 Presente

10:00
2 The Mississippi
4 Bare Essence
5 11 News
7 Tales of the Gold Monkey
31 Masterpiece Theatre: Private Schultz
H The Great Pleasure Hunt
N **Movie:** Prince of the City
S **Movie:** So Fine

10:30
9 N.Y. Report
11 News
13 Freedom to Speak
21 To be announced

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** You and Me (1938). Sylvia Sidney, George Raft.
21 Long Island Week
H **Movie:** I'm Dancing as Fast as I Can
W Leonard Report

11:30
2 Masters Golf Highlights
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Special: Jerry Reed and His Special Friends
11 Saturday Night
21 Latenight
W **Movie:** I Love You

11:40
S **Movie:** Ticket to Heaven

11:45
2 **Movie:** Take a Hard Ride (1975). Jim Brown, Catherine Spaak.

**12 MIDNIGHT**
5 Mission: Impossible
7 The Last Word
N **Movie:** The Arousers

12:30
4 SCTV Network
11 Star Trek

12:55
H **Movie:** Carbon Copy

1:00
5 Soul Train
7 **Movie:** The Night They Raided Minsky's (1968).

1:15
W **Movie:** It's Not the Size That Counts

1:30
9 Chronicle
11 News
S Annual San Francisco Big Laff Off

2:00
2 **Movie:** Diary of a Mad Housewife (1970). Richard Benjamin, Carrie Snodgress.
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:30
5 **Movie:** The Silver Chalice (1955). Paul Newman, Virginia Mayo.
H **Movie:** Rich and Famous
S **Movie:** The Sex Machine

2:45
W **Movie:** For Your Eyes Only

3:00
4 Mary Tyler Moore
9 **Movie:** Five Ashore in Singapore (1967). Sean Flynn, Terry Downes. The C.I.A. looks for missing Marines in Singapore.
11 One Step Beyond

3:30
4 Mary Tyler Moore
11 Twilight Zone

3:50
2 **Movie:** Shoot Out (1971). Gregory Peck, Robert F. Lyons.
S **Movie:** Partners

4:00
4 Mary Tyler Moore
11 Candid Camera

4:30
4 Here's Lucy
11 Abbott and Costello
H **Movie:** McLintock!

5:00
4 News
11 Best of Groucho
W Cher

## SOLUTIONS TO LAST WEEK'S PUZZLES

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| C | O | M | P | A | S | S | I | O | N | | I | B | I | S |
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THE POEM:

IF THIS PUZZLE IS WEIRD
REMEMBER IT'S GEARED
AS YOU FOLLOW THESE RULES
2 CONFIRMED
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Antony: Can't make date. Must henna my hair. Asp is calling. Goodbye, Cleo.

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# TELEVISION

5:30
❷ Public Hearing
⓫ Biography
🅢 Short Picks

5:35
❾ **Movie:** King Dinosaur (1955). Bill Bryant, Wanda Curtis.

## Mon., Apr. 11

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact
㉑ Latenight
㉛ All About TV
🅦 Best of Floyd

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅗 Kamikaze: Mission of Death
🅢 Santana-Heart
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming
🅗 The Envelope, Please
🅦 **Movie:** Death Valley

7:30
❷ Academy Awards Preview
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Answer Wise
㉛ Opening Night
🅗 Fraggle Rock

8:00
❷ Archie Bunker's Place
❹ Love, Sidney
❺ PM Magazine
❼ Barbara Walters Special
❾ Road to L.A.
⓫ **Movie:** Bunny Lake Is Missing (1965). Laurence Olivier, Carole Lynley.
⓭ Frontline: Cambodia
㉑ Jacques Cousteau
㉛ Afro-American Perspectives
🅗 **Movie:** For Your Eyes Only
🅝 **Movie:** Lenny
🅢 **Movie:** Hearts and Minds

8:30
❷ Foot in the Door
❹ Family Ties
❺ Carol Burnett
㉛ For Your Information
🅦 **Movie:** The Secret Policeman's Other Ball

9:00
❷ Alice
❹ **Movie:** The Capture of Grizzly Adams (1981). Dan Haggerty, Sydney Penny.
❺ Merv Griffin
❼ Academy Awards
❾ **Movie:** A Yank in the R.A.F. (1941). Tyrone Power, Betty Grable.
⓭ Great Performances: Wagner's Ring: Siegfried, Acts I & II
㉑ National Geographic Special: Born of Fire
㉛ Cityscope

9:30
❷ One Day at a Time
㉛ Doris Chase Concepts

10:00
❷ Cagney and Lacey
❺ ⓫ News
㉑ Soundstage
㉛ Mystery! Limbo Connection
🅝 **Movie:** Lumiere
🅢 Bizarre

10:15
🅗 **Movie:** The Sword and the Sorcerer
🅦 Cher

10:30
⓫ News
🅢 Hollywood

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Lie Detector
⓫ Odd Couple
㉑ Tony Brown's Journal
🅢 **Movie:** The Happy Hooker Goes to Hollywood

11:15
🅦 The Joy of Letting Go

11:30
❷ **Movie:** Trapper John, M.D.
❹ Best of Carson
❺ Mary Hartman, Mary Hartman
❼ Nightline
❾ Hawaii Five-O
⓫ Saturday Night
㉑ Latenight

12 **MIDNIGHT**
❺ Mission: Impossible
❼ The Last Word
🅗 **Movie:** Rich and Famous
🅝 **Movie:** Andy Warhol's Frankenstein

12:30
❹ David Letterman
❾ Chronicle
⓫ Star Trek
🅢 **Movie:** Ticket to Heaven

12:40
❷ Columbo

1:00
❺ America's Top 10
❼ **Movie:** Star (1968) Julie Andrews, Richard Crenna.
❾ World Concern Special
🅦 **Movie:** Mephisto

1:30
❹ ⓫ News
❺ Love, American Style

2:00
❷ News
❺ Best of Midday
❾ Joe Franklin
⓫ **Movie:** Great Expectations (1947). Alec Guinness, Valerie Hobson.
🅗 **Movie:** Soup For One

2:20
🅢 What's Up America!

2:30
❹ Mary Tyler Moore

3:00
❹ Mary Tyler Moore
❾ **Movie:** High Crime (1973). James Whitmore, Fernando Rey.

3:20
❺ Off the Set
🅢 **Movie:** Hearts and Minds

3:30
❹ Bob Newhart
🅗 **Movie:** The Four Seasons
🅦 **Movie:** Shoot the Moon

3:50
❺ Black News

4:00
❹ Here's Lucy

4:30
❹ News
⓫ Abbott and Costello

5:00
❼ Listen & Learn
⓫ Biography

5:15
🅢 Santana-Heart

5:20
🅗 Kamikaze: Mission of Death

5:30
❹ Health Field
❼ Richard Simmons
❾ Morning Stretch
⓫ News

## Tue., Apr. 12

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact
㉑ Latenight
㉛ Women: NY Edition

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅦 News

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Que Pasa U.S.A.?
🅦 **Movie:** Blood on the Sun

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Feeling Fine!
㉛ Tony Brown's Journal

8:00
❷ Ace Crawford
❹ The A Team
❺ PM Magazine
❼ Happy Days (cc)
❾ **Movie:** Torn Curtain (1966). Paul Newman. Julie Andrews. An American physicist searches for weapons secrets.
⓫ **Movie:** A High Wind in Jamaica (1965). Anthony Quinn, Lila Kedrova.
⓭ Nova
㉑ Frontline
㉛ With Ossie and Ruby
🅗 **Movie:** The Salamander
🅝 **Movie:** Days of Heaven
🅢 **Movie:** The French Lieutenant's Woman

8:30
❷ Gun Shy
❺ Carol Burnett
❼ Laverne & Shirley (cc)
㉛ Detroit Black Journal
🅦 **Movie:** Conan the Barbarian

9:00
❷ **Movie:** Summer Girl (1983). Barry Bostwick, Kim Darby.
❹ Remington Steele
❺ Merv Griffin
❼ Three's Company (cc)
⓭ American Playhouse: The Shady Hill Kidnapping
㉑ Masterpiece Theatre: Private Schulz
㉛ Humanities Through the Arts

9:30
❼ 9 to 5
㉛ Understanding Human Behavior

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hart to Hart (cc)
⓭ From Dust and Ashes
㉑ Music of Man
㉛ Japan: Living/Changing Tradition
🅗 **Movie:** Evil Under the Sun
🅝 **Movie:** The Arousers
🅢 Miss Pat Collins's 20th Anniversary Show

10:30
❾ Apple Polishers
⓫ News
⓭ Traveling Hopefully
㉛ It's Everybody's Business

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Lie Detector
⓫ Odd Couple
⓭ **Movie:** The Lady Eve (1941). Barbara Stanwyck, Henry Fonda.
㉑ Inside Washington
㉛ Focus on Society
🅢 Loving Friends and Perfect Couples
🅦 **Movie:** Nea

11:30
❷ Quincy
❹ Best of Carson
❺ Mary Hartman, Mary Hartman
❼ Nightline
❾ Hawaii Five-O
⓫ Saturday Night
㉑ Latenight
㉛ The American Story
🅢 A New Day in Eden

12 **MIDNIGHT**
❺ Mission: Impossible
❼ The Last Word
🅗 Yesterday Show
🅝 **Movie:** Girl Friends
🅢 **Movie:** Continental Divide

12:30
❹ David Letterman
❾ Chronicle
⓫ Star Trek
🅗 **Movie:** Conan the Barbarian
🅦 **Movie:** Buddy Buddy

12:40
❷ McMillan and Wife

1:00
❺ Hogan's Heroes
❼ **Movie:** Flaming Feather (1952). Sterling Hayden, Arleen Whelan.
❾ World Vision Special

1:30
❹ ⓫ News
❺ Love, American Style

1:45
🅢 **Movie:** Merry-Go-Round

2:00
2 News
5 Close to My Heart (1951). Ray Milland, Fay Bainter.
9 Joe Franklin
11 **Movie:** Attack and Retreat (1965). Peter Falk, Arthur Kennedy.

2:30
4 Mary Tyler Moore
W **Movie:** S.O.B.

2:40
H **Movie:** Evil Under the Sun

3:00
4 Mary Tyler Moore
9 **Movie:** The Rebel (1961). Tony Hancock, Irene Handl. A conservative London office clerk goes Bohemian.

3:15
S **Movie:** The French Lieutenant's Woman

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 News
11 Abbott and Costello

4:40
H **Movie:** Fugitive Family

4:45
W **Movie:** Nea

5:00
7 Listen & Learn
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

# Weekend, Apr. 9-10

## Sat., Apr. 9

6:00
2 Patchwork Family
4 Sonrisas
5 Pattern For Living
11 News
S Witch's Sister

6:30
4 Infinity Factory
5 Insight
7 News
11 Candid Camera

6:35
H **Movie:** Excalibur

7:00
2 Captain Kangaroo
4 Comic Book Kids
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles

7:30
4 One of a Kind
5 Bullwinkle
7 Davey and Goliath
9 To be announced
11 Pink Panther
S Welcome to Miami, Cubanos

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas
S **Movie:** The Stratton Story

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina
H **Movie:** Beyond the Reef

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Life on Earth
31 Sonrisas
S **Movie:** The Pride of the Yankees
W Yesterday's Theatre: West of the Divide

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Strippers

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spider Man
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 Humanities Through the Arts

11:30
2 Bugs Bunny/Road Runner
13 Oceanus
H **Movie:** The Wrath of Khan

11:45
W **Movie:** King of Kings

12 **NOON**
2 Gilligan's Planet
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 This Old House
S **Movie:** Underground Aces

1:00
2 Blackstar
4 Baseball Bunch
5 **Special:** Washington Cherry Blossom Parade
9 Outdoor Life
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition

1:30
2 Children's Film Festival
4 **Tennis:** Family Circle Cup
7 Sha-Na-Na
9 **Baseball:** Mets vs. St. Louis
11 **Baseball:** Yankees vs. Toronto
21 Square Foot Gardening
H **Movie:** The Salamander

2:00
2 Kidsworld
7 Like It Is
13 American Playhouse: Until She Talks
21 Lap Quilting
31 It's Everybody's Business

2:30
2 Public Hearing
21 Gourmet Cooking
S **Movie:** Falling in Love Again
W **Movie:** Manganinnie

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** The Harvey Girls (1946). Judy Garland, John Hodiak.
7 Sportsbeat
13 Olympus Easter Bowl Junior Tennis Tournament
21 This Old House
31 Focus on Society

3:30
2 **Golf:** Masters Tournament
4 Baseball Pre-Game Show
7 Professional Bowlers Tour
21 Victory Garden
H **Movie:** Separate Tables

3:45
4 **Baseball:** Montreal vs. L.A.

4:00
21 Square Foot Gardening
31 The American Story
W **Movie:** Magic

4:10
9 Kiner's Korner

4:30
9 Outer Limits
11 Sanford and Son
21 Lap Quilting
S **Movie:** The Pride of the Yankees

5:00
5 **Movie:** San Francisco (1936). Clark Gable, Jeannette MacDonald.
7 Wide World of Sports
11 Chips Patrol
13 America's Black Forum
21 Sesame Street (cc)
31 King of the Hobos

5:30
9 Racing From Hialeah
13 Open Mind
31 Lawmakers
H **Movie:** Excalibur

6:00
2 Channel 2 the People
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
W Rush: Exit Stage Left

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Television

7:00
2 News
4 Prime of Your Life
7 Medical Marvels
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice
S **Movie:** Underground Aces
W **Movie:** The Turning Point

7:30
4 Drug Abuse Test
5 **Movie:** Mildred Pierce (1945). Joan Crawford, Zachary Scott. Mother and daughter fall in love with the same man.
7 N.Y. People
11 Solid Gold
13 Agronsky & Company
21 Inside Albany
31 Opening Night

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
7 T.J. Hooker
9 The Brotherhood of Satan (1971). Strother Martin, L.Q. Jones. A mass-murder and kidnapping tale.
13 The Ascent of Man
21 Life on Earth
31 Emperor Jones With Paul Robeson
H **Movie:** The Sword and the Sorcerer
N **Movie:** Derzu Uzala

8:30
4 Silver Spoons
11 At the Movies

9:00
2 **Movie:** Murder Me, Murder You (1983). Stacy Keach, Tanya Roberts.
4 Mama's Family
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Live From Lincoln Center: Pavarotti and the New York Philharmonic
31 NYU Broadcast Lab
S **Movie:** Conan the Barbarian
W **Movie:** Absence of Malice

9:30
4 Teacher's Only
11 **Special:** An Evening With Gene Kelly
31 Women: NY Edition

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9:45
H Strippers

10:00
4 Monitor
5 News
7 Fantasy Island
9 Public Affairs
13 **Movie:** The Lady Eve (1941). Barbara Stanwyck, Henry Fonda.
31 Evening at Pops: Cleo Laine

10:30
5 Black News
9 Meet the Mayors
11 News
H The Envelope, Please
N **Movie:** Girl Friends

11:00
2 4 7 News
5 **Movie:** West Side Story (1961). Natalie Wood, Richard Beymer. A modern Romeo and Juliet story.
9 Chronicle
11 Odd Couple
H Not Necessarily the News
S Bizarre
W **Movie:** Games Women Play

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers Raceway
11 Streets of San Francisco
21 Austin City Limits
H **Movie:** The Wrath of Khan
S **Movie:** Merry-Go-Round

11:40
13 Mystery! The Limbo Connection

11:45
2 Sportspeople
7 **Movie:** Funny Girl (1968). Barbra Streisand, Omar Sharif.

12 MIDNIGHT
2 **Movie:** Newman's Law (1974). George Peppard, Roger Robinson.
9 Championship Wrestling
N **Movie:** Andy Warhol's Dracula

12:30
11 Best of the Midnight Special
W **Movie:** The Seven Seductions of Madame Lau

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** Children Shouldn't Play With Dead Things (1969). Alan Ormsby, Valerie Mauches.
S **Movie:** Stripes

1:30
11 News
H **Movie:** Conan the Barbarian

1:55
5 **Movie:** The Jazz Singer (1927). Al Jolson, Warner Oland. A young man's desire for a stage career causes conflict with his Orthodox Jewish father.

2:00
2 **Movie:** Sorority Kill (1973). Nicholas Hammond, Joanne Cameron.
11 Solid Gold
W **Movie:** King of Kings

2:30
4 Evening at the Improv

2:45
7 **Movie:** Marilyn (1963). Rock Hudson, narrator.

2:50
S **Movie:** Texas Lightning

3:00
9 **Movie:** I Killed Rasputin (1969). Geraldine Chaplin, Gert Frobe.
11 **Movie:** The 49th Parallel (1942). Laurence Olivier, Leslie Howard.

3:17
2 **Movie:** The Things I Never Said (1974). Diana Hyland, Joseph Campanella.

3:30
4 Bob Newhart

3:40
H **Movie:** The Salamander

4:00
4 Mary Tyler Moore

4:30
S **Movie:** Falling in Love Again

4:39
2 **Movie:** Star Spangled Girl (1971). Sandy Duncan, Tony Roberts.

5:00
11 Biography
W Rush: Exit Stage Left

5:20
H Not Necessarily the News

5:30
9 Make Peace With Nature
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
H Strippers

## Sun., Apr. 10

6:00
4 Sermonette
9 N.Y. Report
11 News

6:30
2 Kidsworld
4 Agriculture U.S.A.
5 **Special:** Mormon Conference
7 9 News
11 Candid Camera
H HBO Magazine

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
H **Movie:** Evil Under the Sun
S Introducing: Janet

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 Jack van Impe Presents

8:00
2 For Our Times
4 Mary Tyler Moore
5 Jimmy Swaggart
7 Christopher Close-up
9 To be announced
11 Frederick Price
13 Sesame Street (cc)
S **Movie:** A Whale of a Tale

8:30
2 Way to Go
4 Here's Lucy
7 Eyewitness News Conference
9 Day of Discovery

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers
H **Movie:** Honky Tonk Freeway

9:30
4 That Teen Show
5 **Movie:** Anchors Aweigh (1945). Gene Kelly, Kathryn Grayson. Two sailors on leave in Hollywood assist an aspiring actress.
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Paddington Bear
S **Movie:** Arthur
W **Movie:** Ultimate Thrill

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Glenn Gould Plays Beethoven
H HBO Magazine

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** It Ain't Hay (1943). Bud Abbott, Lou Costello.
H Fraggle Rock
W **Movie:** Child Under a Leaf

12 NOON
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 The Shakespeare Plays: Henry VI, Part III
21 Antiques and Americana
H **Movie:** Fugitive Family
S **Movie:** Convoy

12:15
5 **Movie:** The Adventures of Robin Hood (1938). Errol Flynn, Olivia de Havilland. The legendary tale of the man who steals from the rich, gives to the poor, and wins the hand of a beautiful woman.

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
21 Magic of Decorative Painting

1:00
2 Sports Sunday
4 Al McGuire on Sports
7 This Is the USFL
9 **Movie:** King Kong (1933). Bruce Cabot, Fay Wray.
11 This Week in Baseball
21 Washington Week in Review
W **Movie:** The Last Word

1:30
4 **Tennis:** Family Circle Cup
7 USFL Football
11 **Baseball:** Yankees vs. Toronto
13 Live From Lincoln Center: Pavarotti and the New York Philharmonic
21 Wall Street Week

2:00
21 Long Island Sports Network
H **Movie:** McLintock!
S **Movie:** The Dark Angel

2:30
5 **Movie:** The African Queen (1951). Humphrey Bogart, Katharine Hepburn. A captain and a spinster destroy a WWI gunboat.

3:00
2 **Golf:** Masters Tournament
9 **Movie:** Tom Jones (1963). Albert Finney, Susannah York.
W **Movie:** Lovers and Liars

3:30
4 **Boxing**

4:00
13 American Interests
21 **Movie:** Million Dollar Kid (1944). Leo Gorcey, Huntz Hall.
31 Washington Week in Review
H **Movie:** Evil Under the Sun
S **Movie:** Arthur

4:30
4 Sportsworld
11 **Movie:** The Prize (1963). Paul Newman, Elke Sommer.
13 Tony Brown's Journal
31 Lawmakers

4:45
5 **Movie:** The Way We Were (1973). Barbara Streisand, Robert Redford.
7 Wide World of Sports

5:00
9 Your Choice for the Film Awards
13 Firing Line
31 Inside Washington
W **Movie:** Chain Reaction

5:30
21 Sneak Previews
31 Cityscope

5:45
S **Movie:** Chariots of Fire

6:00
2 4 7 News
13 Civilization
21 Answer Wise
31 All About TV
H The Wonder of It All

6:30
2 4 7 News
21 Answer Wise
31 Searching

7:00
2 60 Minutes
4 Chips
7 Ripley's Believe It or Not!
9 Those Amazing Animals
13 Creativity With Bill Moyers
21 Inside Albany
31 Rebop
W Mystery on the Moor

7:15
5 **Movie:** Murder on the Orient Express (1974). Albert Finney, Lauren Bacall. Murder mystery on a famous train.

7:30
11 At the Movies
21 Long Island Week
31 Getting to Know Me
H Fraggle Rock

8:00
2 Goodnight, Beantown
4 **Movie:** This Is Elvis (1981).
9 Road to L.A.
7 Matt Houston
11 Wall Street Journal Report
13 Life on Earth
21 Mystery! The Limbo Connection
31 Gospel Workshop
H Willie Nelson and Family
N **Movie:** North By Northwest
S **Movie:** Ordinary People
W Bobby Short

8:30
2 Gloria
11 Lawrence Welk
31 Burglar Proofing

9:00
2 Jeffersons
7 **Movie:** Altered States (1980). William Hurt, Blair Brown.
9 It Is Written
13 Masterpiece Theatre: Private Schulz
21 **Movie:** Rose of Washington Square (1939). Alice Faye, Tyrone Power.
31 Amanecer
W **Movie:** Ultimate Thrill

9:30
2 Bob Newhart
9 World Tomorrow
11 Paul Anka
31 Presente
H **Movie:** Honky Tonk Freeway

10:00
2 Trapper John, M.D.
4 Casablanca
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Crisis to Crisis
N **Movie:** The Damned
S A New Day in Eden

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble II
W **Movie:** Wolfen

11:00
2 4 News
5 Off the Set
9 Weekend Review
11 Odd Couple
13 Independent Focus
S **Movie:** Mephisto

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners
H **Movie:** McLintock!

11:45
2 Sports Update
4 **Movie:** Loving You (1957). Elvis Presley, Lizabeth Scott.
7 Sports Special

12 MIDNIGHT
2 **Movie:** Sarah T. . . Portrait of a Teenage Alcoholic (1975). Linda Blair, Vera Bloom.
7 **Movie:** Ordeal (1973). Arthur Hill, Diana Muldaur.
9 **Movie:** In Celebration (1975). Alan Bates, Constance Chapman. Three brothers return to the coal mining town of their childhood.
11 Larry King

12:30
W **Movie:** Child Under a Leaf

12:35
N **Movie:** The Blackboard Jungle

1:20
S **Movie:** The Sword and the Sorcerer

1:30
5 Moneyworks
11 News

1:35
H **Movie:** Evil Under the Sun

1:45
4 Mary Tyler Moore

1:50
7 **Movie:** The Red Pony (1973). Henry Fonda, Maureen O'Hara

2:00
11 It's Your Business

2:15
4 Positively Black

2:30
9 Music World
11 **Movie:** The Oscar (1966). Stephen Boyd, Elke Sommer.

2:45
4 First Estate

3:00
9 **Movie:** The Flower in His Mouth (1976). Jennifer O'Neill, James Mason. Murder mystery in a Sicilian town.
S **Movie:** Gas

3:15
4 News

3:35
H **Movie:** I'm Dancing as Fast as I Can

5:00
7 Listen & Learn
11 Biography
S **Movie:** The Dark Angel

5:25
H Willie Nelson and Family

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

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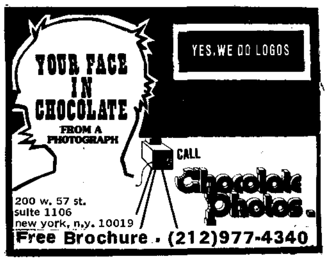

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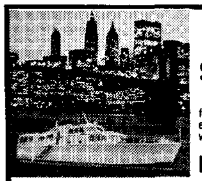

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**Fun Loving, Attractive**—Female, 27 seeks professional white male, 28-40. Interests in travel, sports, and fine dining. Ability to laugh a must. Recent photo with reply. NYM Box 1876.

**Sensitive Sexy Woman**— 40's, seeks to nourish, talk/listen to, wakeup with, blue-chip, maverick, male, well-dressed/undressed, wanting his temperature perpetually raised. NYM Box 1738

**Young, Educated**—39 year old, married, attractive, slim, white male, seeks sensitive, slim, married, white female, 25-40. Share times together.NYM Box 1877

**Single, White Male**—28, good looking, successful seeks attractive, intelligent female. Tired of the bar scene. In need of exciting relationship. NYM Box 1878.

**Professional Woman,35**—Cultured, athletic, attractive, single, with son, 7, seeks talented, communicative, well adjusted single male friend,30-45.NYM Box 1879.

**Tall, Handsome, Professional**—Single, white male, 34, honest and sincere, seeks very tall woman, slim, affectionate, marriage minded. NYM Box 1874.

**Like To Hike?**—Tall widow, 45 wit young son, financially secure, survivo of two good marriages, misses lovin companion for long country hikes. For eign travel, the-give-and-take of famil living. Seeking informal man, 50's, seri ous-minded, but light-hearted, wh loves the outdoors and appreciates kids NYM Box 1868.

**Single Black Female**—33, attractive business executive seeks single, success ful, confident, black male to share hon est relationship. Photo and phone please. NYM Box 1869.

**Nonworking Widow**—Slender, attractive, financially independent, actively participates skiing, sailing, travel. Enjoys theatre, classical music. Seeking companionable male counterpart, 62-72 with same interests. Details NYM Box 1851.

**Classy, Single, White**—Executive, mature, tall, slim, nice looking, romantic, sensitive, giving, wealthy; seeks attractive, cultured young lady to 38, for mutually gratifying, loving relationship, summer in Southampton and more. P.S. photo, phone to NYM Box 1863.

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## APARTMENTS

**legant 1 Bedroom**—Fashionable h/Madison 80's. $1,850. Principals on- . P.O. Box 414, Short Hills, N.J. 07078.

**oliday**—In garden apartment Lon- ɔn area. Sleeps two. Airport collection. ersonal guide. Details. NYM Box 1865.

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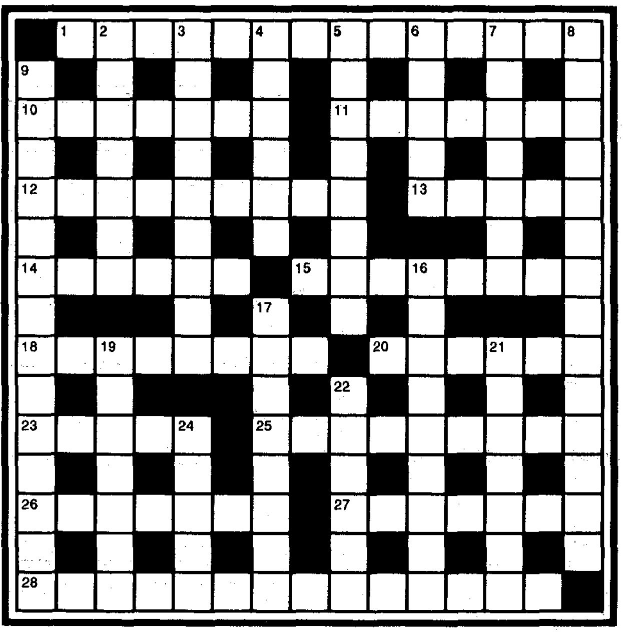
# 'SUNDAY TIMES' OF LONDON CROSSWORD

### Across

**1** Buccaneer who makes his underwear turn viler. (4,4,6)
**10** Pins which secure jugs behind ends of sink. (7)
**11** A kind of gear, it is needed in changing gears. (7)
**12** During break bread is scattered for bird. (9)
**13** Oriental place in which a noise may not be heard. (5)
**14** Seat which is divine in town. (6)
**15** The killer is someone after money. (8)
**18** Raced in a funny hat after a morning spent as an emblem of immortality. (8)
**20** Ancient brain-child. (6)
**23** Performances with songs on the piano. (5)
**25** A hero is not freely circumscribed by time. (9)
**26** Composer who makes an emotion come down to earth. (7)
**27** Annoyance makes one look cheerful after tea. (7)
**28** A lot of ale before a game with a novelist somewhere in Kent. (9,5)



### Down

**2** In most of the poem the composer exaggerated. (7)
**3** Little fighting for the Spanish. (9)
**4** A bard is so looked up to but adult in wickedness. (6)
**5** Garment needs patching. (8)
**6** People who are in fine fettle when the air is healthy. (5)
**7** Mount in strength though an underdeveloped country. (7)
**8** It is unusually sunless and rair so we have language classes. (7,7)
**9** Like a fellow, feels ill during the break, but is as good as new. (2,5,2,5)
**16** Bird which keeps watch beside the pool, we hear. (9)
**17** Twisted and left helpless. (8)
**19** Order a meal in Monty's place (7)
**21** Holiday resort which gives the toilers a change. (7)
**22** To the universal three this is the acknowledgement of a hit. (6)
**24** As a means of going up I get i the best player. (5)

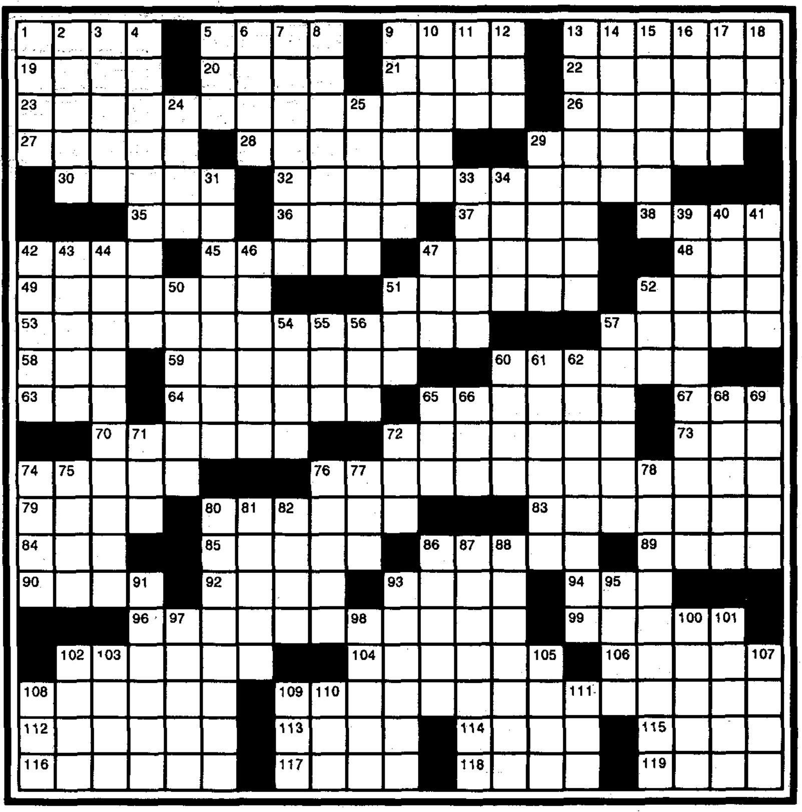
# 'OSCAR INFO': CUE CROSSWORD/By Maura B. Jacobson

### Across

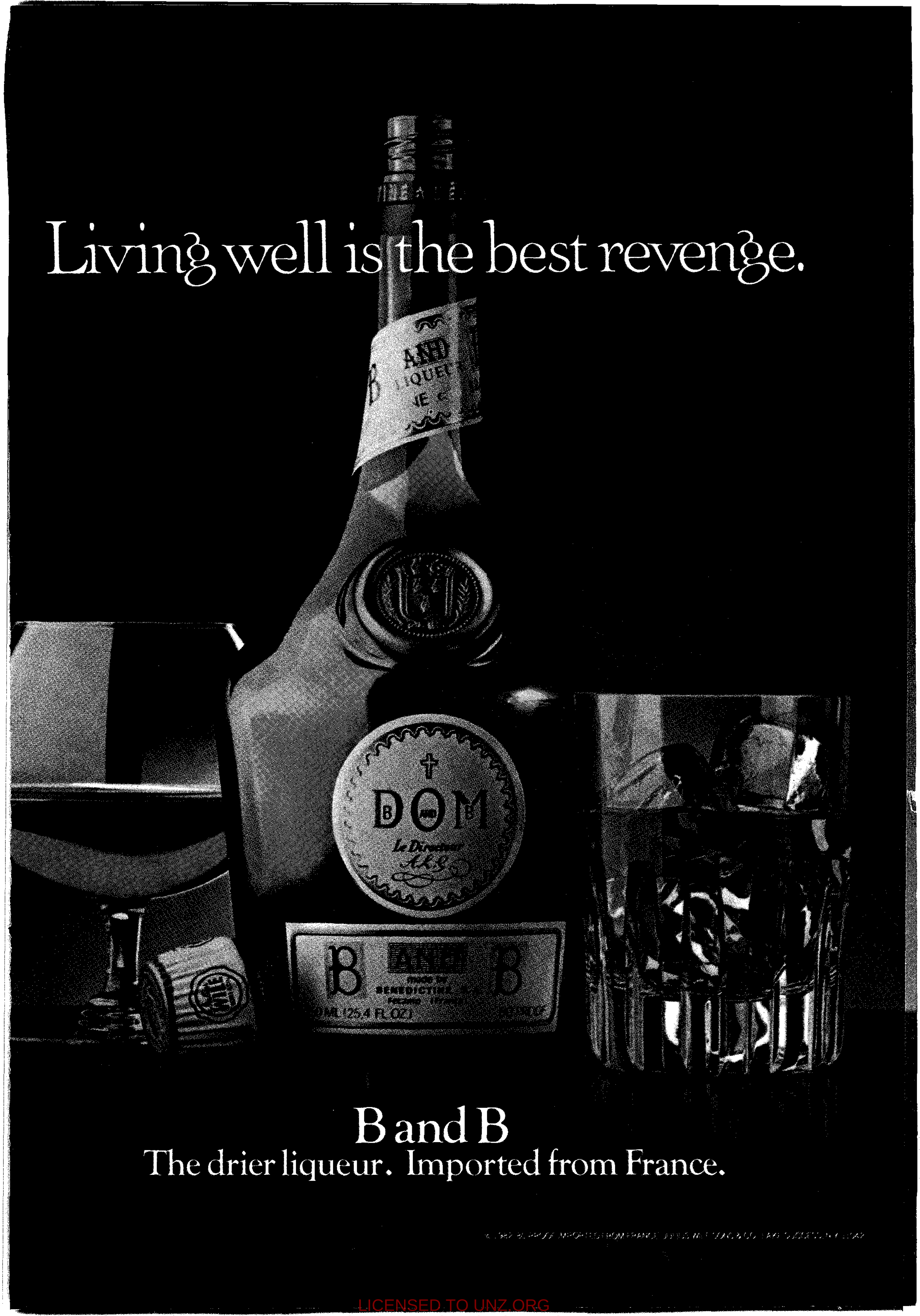
**1** Before plane or lung
**5** Cobbler's item
**9** Fairy-tale heavy
**13** Hidden away
**19** View from Galveston
**20** Arm bone
**21** Knitter's need
**22** Form notions
**23** First black person to win an Oscar
**26** Famed financier
**27** Half a S.A. city
**28** Deject
**29** Showy
**30** The street, to Simone
**32** Oldest Oscar winner
**35** Army cops
**36** Slips up
**37** Refuge for Leo
**38** De Mille film, e.g.
**42** Bombay bigwig
**45** Broken: Fr.
**47** Tracing pen
**48** Author LeShan
**49** Spirited applause
**51** Diminish tension
**52** Lade
**53** Most-nominated actor who never won
**57** Does a strip act
**58** Wapiti
**59** Jointed at an angle
**60** Radio writer Arch
**63** —— de mer
**64** Certain religionists
**65** Coventry rider
**67** Eden fruit
**70** Deported
**72** Russian stuffed pastry
**73** Courtroom words
**74** Stand-up performer
**76** First Supporting Actor winner
**79** Beggar's cry
**80** Winner Robards, et al.
**83** Otitis symptom
**84** Self-image
**85** Mod wall decor
**86** Sturm und ——
**89** U.S. missile
**90** "Sha ——"
**92** Sizzling sound
**93** By mouth
**94** Old French coin
**96** O'Toole's nominated role in two films
**99** Miles or Caldwell
**102** Skips the tip: slang
**104** Goya's Duchess ——
**106** Turned ashen
**108** Java's neighbor
**109** First musical to win
**112** Hornblower
**113** Bolognese artist
**114** Anne Nichols hero
**115** Olympics sled
**116** Not divulged
**117** Actor Walter
**118** Yin's opposite
**119** River of Flanders

### Down

**1** Begum's spouse
**2** Game bird
**3** Extreme
**4** Consequence
**5** Partner of cry
**6** O'Neill title trees
**7** Puts in a coop
**8** Fire engine gear
**9** Proprietors
**10** In operation
**11** Kind of deer
**12** Building wing
**13** Only Western to win
**14** Gussy up
**15** Cherry-red
**16** Crones
**17** Greenland base
**18** —— of iniquity
**24** "The jig ——!"
**25** Put on a pedestal
**29** Artifice
**31** Palace near Madrid
**33** First name in rock
**34** Howls at the moon
**39** Posthumous winner
**40** Fan's favorite
**41** Crow calls
**42** Composer Ned
**43** City of Old Castile
**44** Winner as Best Actor and Supporting Actor
**46** "The Bad —— Beautiful"
**47** Sault Ste. Marie
**50** Type of pentameter
**51** Inc. in the U.K.
**52** Discern
**54** Piece of wampum
**55** Swiss canton
**56** Second notes
**57** Smoothing machine
**60** Perfume choice
**61** London landmark
**62** Surpluses
**65** Scram!
**66** Lodestuff
**68** Baking potato
**69** Dead duck
**71** Before omicrons
**72** Polite-request abbr.
**74** Calvados capital
**75** Actress Petrova
**76** Less well
**77** Formicary dweller
**78** Without affectation
**80** Director who won most Oscars
**81** "In —— eye!"
**82** Tied belt
**86** Wood nymph
**87** Cog or scenic
**88** "Arabian Nights" woodcutter
**91** Like
**93** "We shall not flag ——": Churchill
**95** Mantle
**97** "—— Pretty"
**98** Not a soul
**100** Baseball family
**101** Be noncommittal
**102** And —— (et cetera)
**103** Jogger's pace
**105** Hebrew letter
**107** Colorist
**108** Air-conditioner meas.
**109** Lingerie buy
**110** C.S.A. man
**111** Oldest Alcott girl



Solutions to last week's puzzles appear on page 130.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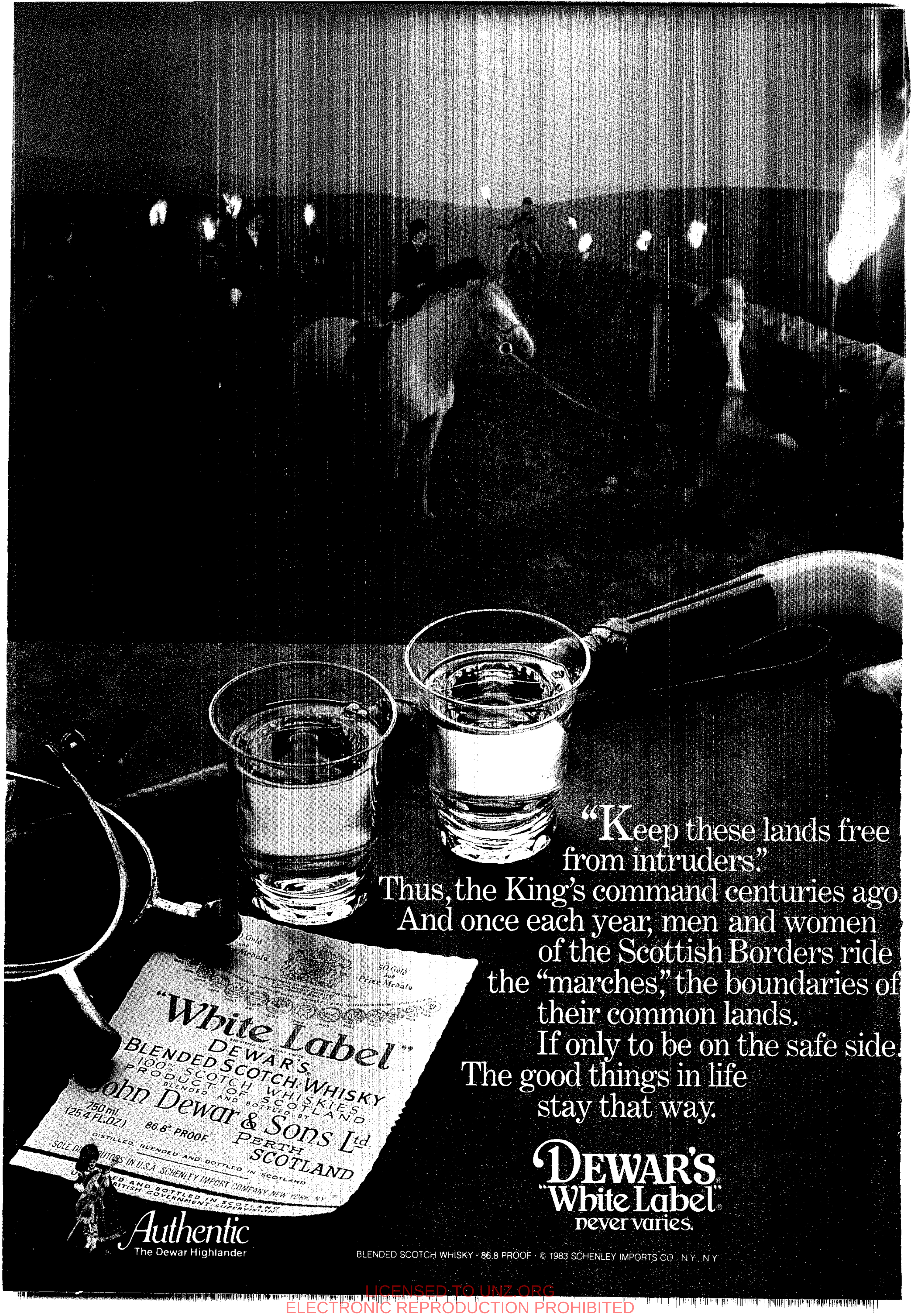
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